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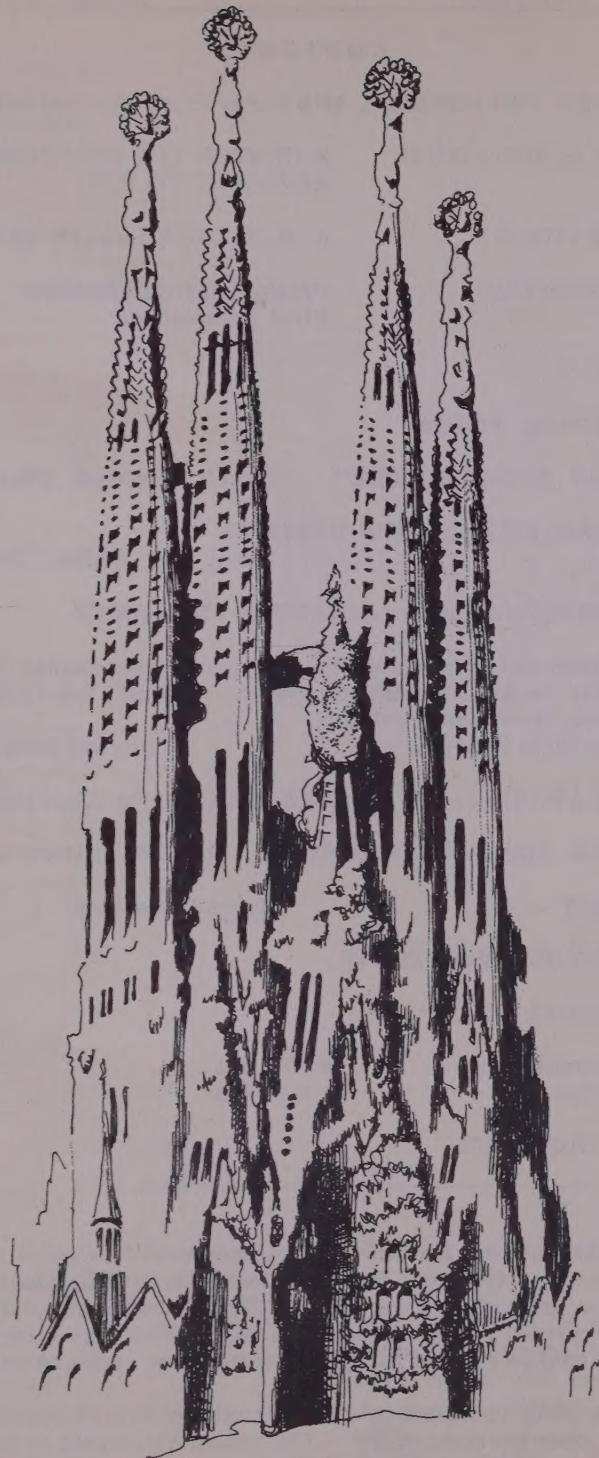
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The BULLETIN of the National Institute for Architectural Education invites submission of manuscripts, news items and notes from students and professionals. The reports of the competitions are presented in the BULLETIN as unofficial opinions of the authors and should not be interpreted as the collective opinion of the evaluating jury. Moreover, the NIAE cannot be held to account for any statements or opinions printed in magazine.

The BULLETIN of the NIAE is issued by the National Institute for Architectural Education 115 East 40th Street, New York 16, N.Y. The subscription rate to the BULLETIN with reproductions of designs is \$25.00 for the school year, without reproductions the rate is \$2.00 for the school year. Single reproductions of the current year's work may be purchased at \$1.00 per print; reports of problems at \$1.00 per copy.

Reproductions and reports of work of any previous school year, if available are \$2.00 per print or per report.

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Barcelona
Sagrada Família
November 1960

dsw

N I A E I

Preliminary Competition

1961 LLOYD WARREN FELLOWSHIP

48th Paris Prize in Architecture

A CENTER FOR NEW COUNTRIES ADJACENT TO U. N.

Competition Regulations

Design must be executed without assistance or criticism of any kind between 9 a.m. Friday, January 27 and 9 a.m. Monday, January 30, 1961.

Entries must be submitted to Head of School of Architecture conducting the exercise—or shipped to the NIAE, not later than 10 a.m. Monday, January 30th.

All entries must be identified in the lower right hand corner by printing contestant's name and school or address if not enrolled in a school.

All entries must be accompanied by the affidavit attached to this program.

No entry fee is required.

Schools are requested to evaluate entries as promptly as possible designating (a) the Finalist to be entered in the final competition and (b) one or two additional candidates whom they can recommend as competitors for the final competition. The NIAE will conduct a similar evaluation for all other entries.

All competitors selected for the final Competition are required to file promptly the formal application printed in the Circular of Information.

Preliminary entries of all contestants for the Final Competition must be forwarded to the NIAE, Scholarship Committee, 115 East 40th Street, New York 16, N. Y., following their selection.

Preliminary entries of unaffiliated students will be returned express collect unless other provision is made.

1961 LLOYD WARREN FELLOWSHIP

48th Paris Prize in Architecture

PROGRAM—PRELIMINARY COMPETITION

9 AM January 27 to 9 AM January 30, 1961

A CENTER FOR NEW COUNTRIES ADJACENT TO U. N.

The ever growing importance of the United Nations plus the fact that new nations are developing and joining makes it necessary that the United States and especially the City of New York, be instrumental in the development of areas near the United Nations for Embassies, office space and housing for the delegates of the United Nations.

The Planning Commission of the City of New York, working with private corporations and investors, is now working on possible solutions to this problem.

The first of this type of development is to be located on the area between 48th and 49th Streets running from First Avenue to the F. D. R. Drive on the East River. This large block of approximately three acres, is located directly north of the United Nations.

The site is a full block 200 ft. by 515 ft. in mid-Manhattan, enclosed by the highly travelled one-way First Avenue on its West side, the ramp of access to the East-side F. D. R. Drive on its South and East sides, and a quiet, luxury-residential deadend street on its North side.

The general area has a mixture of luxury, high-rise, residential hotels and international meeting and office buildings. To the South of the site is the United Nations.

It is the purpose of this study to investigate the possibility of building on this lot what should be most desirable in use and bulk, while arranging for the connections that seem necessary for the traffic pattern of the area. Parking and traffic is a serious problem in all the adjoining blocks, therefore, access to garage area must be carefully considered to avoid further aggravation of this condition.

There could be apartments for the families of the U. N. delegations; there could be offices for any specific U. N. delegation within one building, within separate buildings, or in any other form the competitor may suggest.

It should be remembered, however, that the 103,000 sq. ft. site may have an actual value of 4 or 5 million dollars. Therefore, any investment there should consider at least 15 or 20 million cu. ft. of construction in order to maintain the land to building ratio of 10-15/100, which can be of interest to an investor.

You have been retained to make the preliminary site development plans for this project which are to meet the following requirements:

REQUIREMENTS:

- Buildings may vary in height but not more than 35 stories high.
- Space for 400 apartments of an approximate average of 800 sq. ft. per apartment.
- Apartments should range in types for the 400 apartments in the following percentages: 40% three rooms (LR, BR, K, Bath); 30% four rooms (LR, 2 BR, K, BATH); 20% five and six rooms (LR, 3 BR, K, 2 Baths); and 10% for one and two rooms (L.D.R., K, Dressing Rm. Bath).
- Space for 100 office suites, each office suite space to vary between 1,000 to 3,000 sq. ft. to range in the following percentages: 50% for 1000 sq. ft.; 30% of 200 sq. ft. and under; 20% of 3000 sq. ft. and over.
- Underground parking for 500 cars.
- Embassy areas. Provide for 8 new countries admitted to the U. N. an area devoted to 8 Embassy Buildings not to exceed 5 stories in height.
- Open areas shall be landscaped and include children's play area, sitting areas, etc.
- In office building unit or units in the main floor area other than entrance lobby and elevator lobby will be treated as rentable areas.
- Within the development are to be located two restaurants, one of a counter type and the other with a bar for 20 people and dining room seating 100 people. Both restaurants are to have kitchens, rest rooms, lobbies, etc.

REQUIRED:

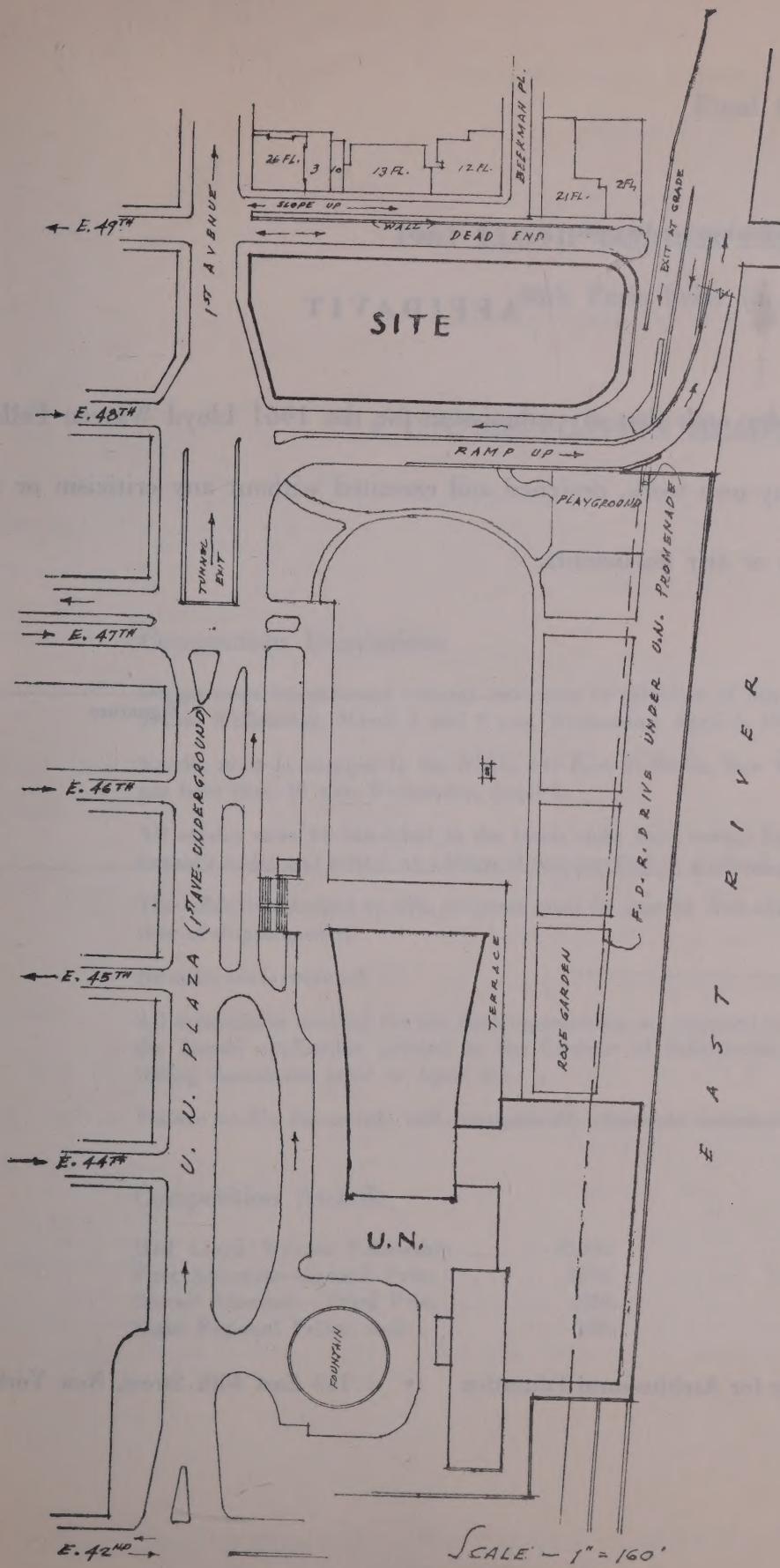
On one 30" x 40" illustration board:

Site plan at 1/32" to the foot indicating the use of the buildings.

Bird's eye view.

Traffic pattern in the area should be incorporated into the site plan.

Signed affidavit must be mailed to NIAE at the same time as entry is shipped.



(Detach and mail when sending entry)

AFFIDAVIT

I declare under oath that my submission for the 1961 Lloyd Warren Fellowship is completely my own work, designed and executed without any criticism or assistance from anyone or any documents.

.....
Signature

Address or School

Date.....

National Institute for Architectural Education

• 115 East 40th Street, New York 16, New York

N

Final Competition

I

1961 LLOYD WARREN FELLOWSHIP

A

48th Paris Prize in Architecture

E

A U.N. DELEGATION HEADQUARTERS

A

Competition Regulations

Design must be executed without assistance or criticism of any kind between 9 a.m. Wednesday, March 1 and 9 a.m. Wednesday, April 5, 1961.

E
Entries must be shipped to the NIAE, 115 East 40 Street, New York 16, N. Y., not later than 10 a.m. Wednesday, April 5.

All entries must be identified in the lower right hand corner by printing contestant's name and school or address if not enrolled in a school.

The affidavit attached to this program must be sent by first class mail at the time of shipping entry.

No entry fee is required.

All competitors selected for the final Competition are required to file promptly the formal application printed in the Circular of Information and substantiating documents prior to April 5th.

Failure to file documents will automatically eliminate contestant.

A

Competition Awards

| | |
|--------------------------------------|---------|
| 1961 Lloyd Warren Fellowship | \$5000. |
| First Alternate—Second Prize | 3500. |
| Second Alternate—Third Prize | 250. |
| Eight Regional Prizes, each | 100. |

(Detach and mail when sending entry)

AFFIDAVIT

I declare under oath that my submission for the 1961 Lloyd Warren Fellowship is completely my own work, designed and executed without any criticism or assistance from anyone or any documents.

.....
Signature

Address or School

Date.....

Express Receipt Number
or
Postal Number and date of mailing

National Institute for Architectural Education • 115 East 40th Street, New York 16, New York

1961 LLOYD WARREN FELLOWSHIP
48 th Paris Prize in Architecture

PRELIMINARY COMPETITION

**A CENTER FOR NEW COUNTRIES ADJACENT
TO UNITED NATIONS**

Candidates selected by the Schools for the Final:

| | |
|---------------------------------------|-------------------|
| A & M College of Texas | |
| Jesus H. Hinojosa | |
| Frank Whitson | |
| Cranbrook Academy of Fine Arts | |
| Charles S. Dunseth | Peter Bohlin |
| Georgia Institute of Technology | |
| Sidney Barrett* | Ronald Russell |
| Hampton Institute | |
| Gordon H. Jones | |
| Iowa State University | |
| John Hix | |
| Massachusetts Institute of Technology | |
| Thomas Lawson* | Morton Gruber |
| Miami University | |
| Frank Meilan* | David McFarland |
| North Carolina State College | |
| Frederick Grieger * | |
| Duncan Hudson | Gary Sunderland |
| Oklahoma State University | |
| James B. Burt * | |
| Alan B. Glass | William C. Watson |
| Pennsylvania State University | |
| Charles E. Barb, Jr. * | |
| Donald Ertel | Kenneth Thomas |
| Pratt Institute | |
| Aaron Cohen | Robert S. Cousins |
| Rhode Island School of Design | |
| Hayward S. Rowe * | |
| Texas Technological College | |
| Roy E. Mason | |
| University of Illinois | |
| Thomas J. Bartuska * | |
| Melvin D. Birkey | Robert V. Kennedy |
| University of Michigan | |
| Frank E. Arens | |
| University of Minnesota | |
| Robert M. Hysell * | |
| Harold Olsen | Ronald Spivak |
| University of Nebraska | |
| John R. Reiter | |
| University of Pennsylvania | |
| None selected from entries submitted. | |
| University of Southern California | |
| Don G. Murphy | |
| University of Washington | |
| Herbert S. Seabloom | Lynn H. Molzan |
| Washington University | |
| Crichton Singleton * | David Vachon |

Selected from independent competitors:

Edward L. Gray, Charlottesville, Va. *

Don A. Leon, New York City, N.Y.

Theodore Monacelli, Cambridge, Mass.

* Denotes - Finalist and recipient of Trophy.

The following comments were submitted by the juries of the Preliminary Competition entries:

JURY COMMENTS

A & M College of Texas: William G. Wagner.

The jury selected the entry of Mr. Jesus Hinojosa as the Finalist. The project submitted by Mr. Frank Whitson, Jr. was selected as being of equal merit.

General comments by the jury were as follows: Evaluation of the entries was based on two principal considerations: (1) land use, and (2) parking as related to the traffic pattern. Factors such as pedestrian traffic control, development of rentable areas, and the spatial relationship of building elements, were treated as integral parts of the two basic considerations.

The project of the Finalist was highly commended for its plot plan development. It was felt that there was an implied sense of human scale and values that is very difficult to capture in a project of this scope. The Finalist chose to use a number of building elements; the jury felt the resultant spaces that were created were well-handled for a preliminary study and constituted a valid approach to a solution. the weakest part of the problem in the estimation of the jury was the handling of vehicle parking. It was felt the concentrated ingress and egress to the underground parking was far too limited and would inevitably lead to traffic bottlenecks during rush hours.

While the second entry was not handled with the finesse of the Finalist's project, the jury felt the concentration of building elements offered a greater potential for the development of ground areas. It was also felt that a more positive relationship to the U.N. was implied by the building masses and the pedestrian bridge linking the two sites. The jurors also felt the separation of the business parking and resident parking would be a desirable solution to the traffic problem.

There was a common criticism made by the Jury concerning both entries; it was felt that neither project gave sufficient consideration to the rentable areas at the ground level.

The jury's summation was that while both problems had faults in detail, both showed promise of leading to strong solutions.

The jury made the selection based upon the following considerations:

1. Design approach - use of the site
2. Statement and potentials of the design concept
3. Scale, character, and atmosphere of the complex in relation to the environment in general and the adjacent U. N. buildings in particular.
4. Simplicity and clarity of the proposed scheme.

The jury felt that none of the schemes satisfied completely the considerations listed above, but recognized the disadvantage at which people who are not familiar with New York were placed.

It was regretted that only a few of the participants were able to submit a scheme.

NIAE - Charles Rieger

The jury felt that the design of the problem, as a basic premise, should relate to the existing U. N. complex, leading toward a unified (but not necessarily stylistic) composition of the whole. The paradox created by the program was of course the mandatory presence of a tower or towers that would eventually downgrade the striking impact of the U. N. Secretariat building as it stands. Schemes that tried to avoid that visual conflict either did not answer the space demands of the program or created objectionable problems of their own. Graphics were generally banal and ordinary.

E. L. Gray of Charlottesville, Va. selected as the Finalist, solved the problem well with a rather orthodox composition but a finely expressed and extensive study. Its unity of intent and expression is to be commended.

D. A. Leon of New York, selected for the final competition, although taking into consideration the factor unity with the existing U. N. complex, does not possess the clarity of the Finalist. His scheme, reduced to a massive sky-scraper housing both offices and apartments and a low strip of embassies remains at points ambiguous. Graphically, this project somewhat lacks distinction.

The entry of T. Monacelli of Cambridge, Mass. also selected for the final competition, was obviously conscious of the paradox above mentioned. It attracted the attention of the jury because of its unexpected solution, within which the characteristics of new countries could be exploited, particularly the apartment and office spaces as contrasted plastically. A further development of this scheme would have great potentials indeed. Graphically, a delightful sketch expressed with economy, implicitness and character.

FINAL COMPETITION

A U. N. DELEGATION HEADQUARTERS

JURY OF AWARD - April 17, 1961

Caleb Hornbostel, Chairman

| | |
|--------------------|----------------------|
| Arnold A. Arbeit | L. Bancel LaFarge |
| George Beiers | Gillet Lefferts, Jr. |
| Giorgio Cavaglieri | John C. B. Moore |
| Charles Colbert | Hugh N. Romney |
| Joseph Judge | Charles Rieger |
| Sidney L. Katz | Kenneth Underwood |

Number of Entries - 32

AWARDS

1961 Lloyd Warren Fellowship, 48th Paris Prize:

Alan B. Glass, Oklahoma State University

1st Alternate, \$3,500 Fellowship:

Sidney Barrett, Georgia Institute of Technology

2nd Alternate, \$250 Prize:

Morton Gruber, Massachusetts Inst. of Tech.

3rd Alternate: G. Sunderland, North Carolina State

REGIONAL PRIZES of \$100.00:

| |
|---|
| Frank Whitson, A & M College of Texas |
| John Hix, Iowa State University |
| G. Sunderland, North Carolina State College |
| Melvin D. Birkey, University of Illinois |
| Theodore Monacelli, Cambridge, Mass. |

REPRODUCTIONS

Preliminary Competition:

- # 16 A. B. Glass, Oklahoma State University
- # 17 S. R. Barrett, Georgia Institute of Technology
- # 18 M. M. Gruber, Massachusetts Inst. of Tech.
- # 19 G. Sunderland, North Carolina State College

Final Competition:

- # 20 Alan B. Glass, 1961 Fellow (3 plates)
- # 21 Sidney R. Barrett, 1st Alternate (3 plates)
- # 22 Morton M. Gruber, 2nd Alternate (3 plates)
- # 23 Gary Sunderland, 3rd Alternate (3 plates)

REPORT OF THE JURY
BY ARNOLD A. ARBEIT

It is a singular honor to be selected to write the review and, also, to be among the jury for the selection of the successful applicants of the 48th Paris Prize in Architecture, 1961 Lloyd Warren Fellowship.

The jury was composed of distinguished architects, teachers, and members of the Institute who all worked with due diligence and understanding to provide the encouragement to the many students to fulfill their education in architecture. Our able Chairman, Caleb Hornbostel, and Board Chairman Sidney L. Katz, and the jury handled the selection of the premiated drawings and engaged in a most interesting discussion of the qualities to be considered in the selection of the winning competitors.

The assignment of interpreting the criticisms of these problems is a grave responsibility which traps the writer into making statements that may not satisfy all participants and may be indicative of ideologies which do not accurately express the jury's purposes or the intent of the participating entrants. Nonetheless, in a sense, it is still a valued judgment based upon the honest efforts of all the jury in their perception and criticism of the intent of the submissions as examined.

In the round table discussion many of the worthwhile principles of architectural design were discussed and the short dissertation in this vein was as follows

Caleb Hornbostel thought that there was a lack of comprehensive planning in the relation of the Ambassador's quarters to the services and that there was a lack of understanding of the actual workings of an embassy.

Sidney Katz suggested that it was difficult for the student to find a simple, gracious way of solving this problem because of the intricacies of the program within the space allotted. There were no perfect solutions to this problem.

Joseph Judge, agreed that the qualities that expressed the character of the program were important and that the underlying philosophy should be that the new nations, as discussed in the program, should consider dignity and monumentality if its individual indigenous character was to be fully developed.

Charles Rieger thought the lack of dealing with the problems of informal and formal space led to embarrassing solutions in that certain private services were exposed in public spaces which afforded no privacy.

George Beiers thought that the requirements of good architecture were essential elements in this complex problem.

Giorgio Cavaglieri indicated that the documentation showed an analogous quality to the use of magazines as a guide to the designed project and in some cases the search for form was so highly emphasized that the services and rooms were forced into the form. Thus, the relationship between form and function were discordant.

Kenneth Underwood felt that the plans seemed to work but the architecture lacked an expression of feeling.

John C. B. Moore suggested that a concept of dignified elements should be incorporated into the functional plan but that the plan must have character.

Hugh Romney observed that in many problems the plans were restricted within a preconceived structure.

Gillet Lefferts, Jr. indicated that complicated solutions failed in their very complexity.

Bancel LaFarge looked for elegance and formal concepts in the winning solution.

Dean Colbert thought that a study of the problems showed a lack of conviction, philosophy and morality in building. The concept, he felt, should be a synthesis of idea, order, and motion. The problem was a study of the site and its approaches and, if the site were studied sufficiently, it would give a relationship to the mood and the setting. Further, he felt that the prize winning drawings should encompass this thesis.

A consensus of opinion was that it was a mistake in the anxious search for form to distort the elements to such an extent that the form was more important than the elements it encompassed. That buildings designed from the outside were indicative of a wild search for form.

Lloyd Warren Fellowship and 48th Paris Prize in Architecture was awarded to Alan B. Glass of Oklahoma State University, who, everyone felt, showed the most promise for future development. The articulation of the plan, horizontally and in depth, was excellently fulfilled. The clarity, simplicity of the organization of circulation in relation to major areas was commended. It had a broad overall spatial composition. The organization within space was excellent. Overall scale and the cultural implications of the design were very sensitively achieved although criticism was made of the screen treatment.

The Second Fellowship (1st Alternate) was awarded to Sidney Barrett of Georgia Institute of Technology. His project had character; strength in elevation; charm. All agreed that the character of the building was one of the best in the group although its weakness in plan prevented it from being assigned first place.

The Third Prize (2nd Alternate) was awarded to Morton M. Gruber of Massachusetts Institute of Technology (a graduate of Georgia Institute of Technology). The project had a beautiful plan but heavy elevations. The bigness and heaviness questioned the motif of the elevation. The plan of this project was considered excellent by the jurors but the elevation did not have the character of the second prize winner.

Gary Sunderland of North Carolina State College, was designated third alternate in the competition for a clean and direct plan, a classic elevation. The interior court arrangement was found questionable. Further criticism was the Ambassador's living quarters which merged with servants' quarters. However, this was a fine effort.

There was a design by J. B. Burt of Oklahoma State University which stimulated quite a discussion. It had heavy exterior screens which sealed off the organic part of the building. It was a proper concept but not fully realized. The jury acknowledged the privacy gained for the embassy, but on the other hand there was no architectural expression of the building except in the interior court. The project had lots of architectural merit, a handsome artistic concept but it did not convey the architecture within. If the concept for the screens had been solved and had been made to count as petals revealing the building, the project would have gone far.

In summation, the jury would not compromise ingenuity, brilliance and artistic perception for a mundane stodgy mediocre workable solution. Most submissions were commended and all entrants are to be congratulated on a fine display.

BOOKS

"Economic Planning for Better Schools" (107 pp., cloth \$5) by Professor Benjamin Handler of the University of Michigan, College of Architecture and Design. This book summarizes a \$25,000 research program financed by the Michigan Memorial Phoenix Project. This publication states that complete integration of school and community construction plans can help stretch tax dollars and stabilize tax rates.

MISCELLANY

Exhibition of British, Continental and American Drawing Office Equipment and Materials will be held at the Royal Horticultural Society's New Hall in London, England - June 5 thru 8, 1961.

A special feature of this exhibition will be a fully-equipped modern drawing office fitted with the very latest equipment. Materials and equipment for the drawing and design office in all branches of industry will be shown and demonstrated during this four-day exhibition and many new products will be seen for the first time.

The Material Service Foundation Fellowship under the auspices of the Chicago Chapter - A. I. A. announces the second annual consideration of candidates for the fellowship. This fellowship was established to further research in the utilization of concrete and masonry. It yields the sum of \$2,500 which is to be used by the recipient toward defraying the expenses of graduate study in the United States or abroad. Requests for application blanks should be addressed to the Chicago Chapter, A. I. A. 221 North La Salle Street, Chicago 1, Illinois.

The Graduate School of Miami University in Oxford, Ohio, in conjunction with the Department of Architecture announced a One Year Graduate Program leading to the degree "Master in City Design". A limited number of tuition fellowships are available. Enrollment is limited. Applications should be made by June 1, 1961.

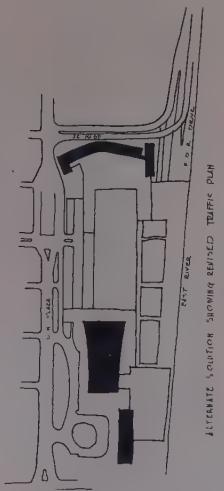
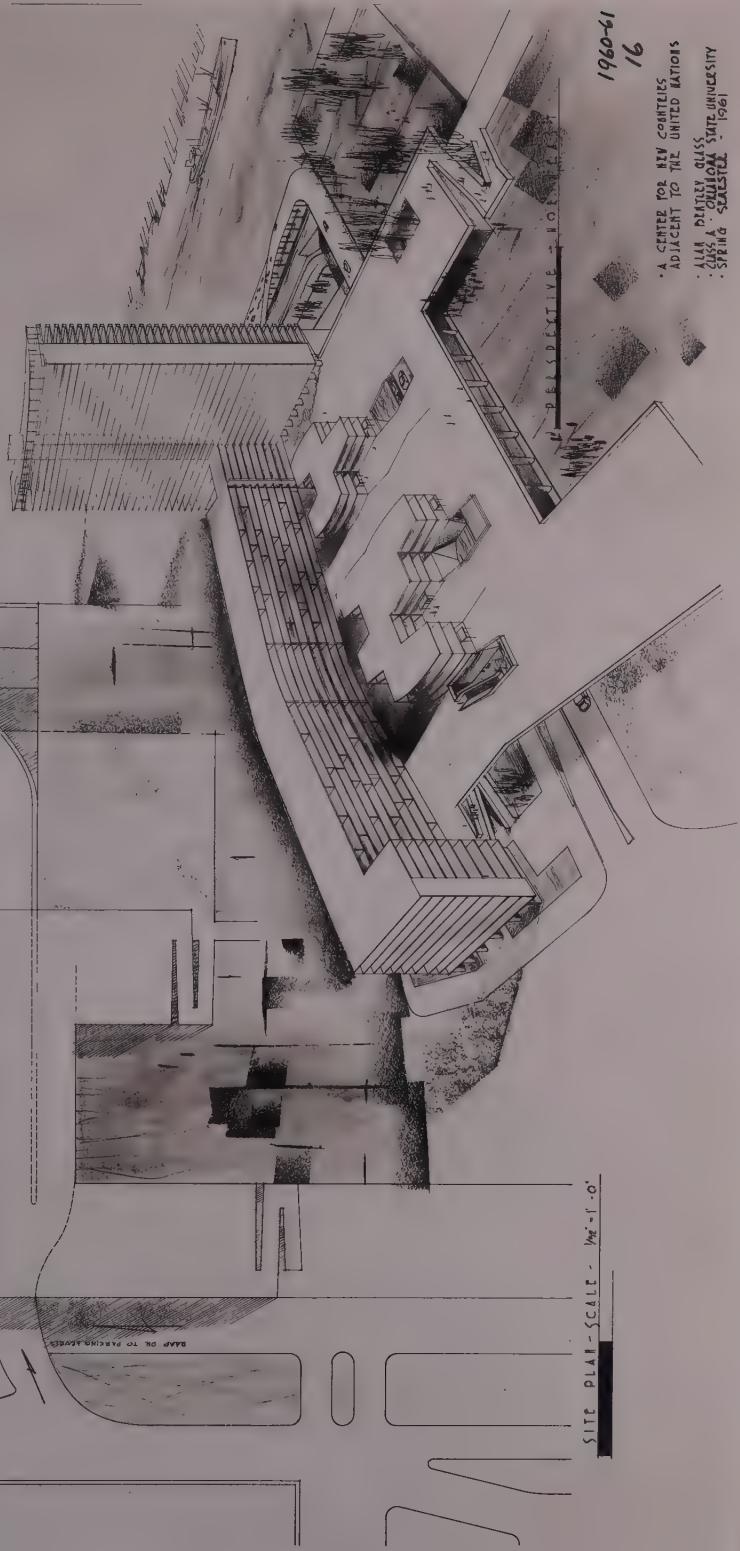
The conference on "The Institution as a Generator of Urban Form", sponsored by the Harvard Graduate School of Design and its Alumni Association, held April 14 and 15, met on the first day to analyze five case studies: The Detroit Civic Complex, Charles River Universities (Harvard, M.I.T., and Boston University), Michael Reese Hospital in Chicago, the Lincoln Center in New York, and the Salk Research Center in San Diego. On the following day the panels presented their findings for discussion by all conference participants.

Editor's Note: It is interesting to note no comprehensive plan was included, we are still doing patch-work.

17 P.P.

1960-61
16

A CENTER FOR NEW COUNTRIES
ADJACENT TO THE UNITED NATIONS
LIMA, DULCE GLORIA, SANT'UNIVERSITY
SPRING SEMESTER 1961



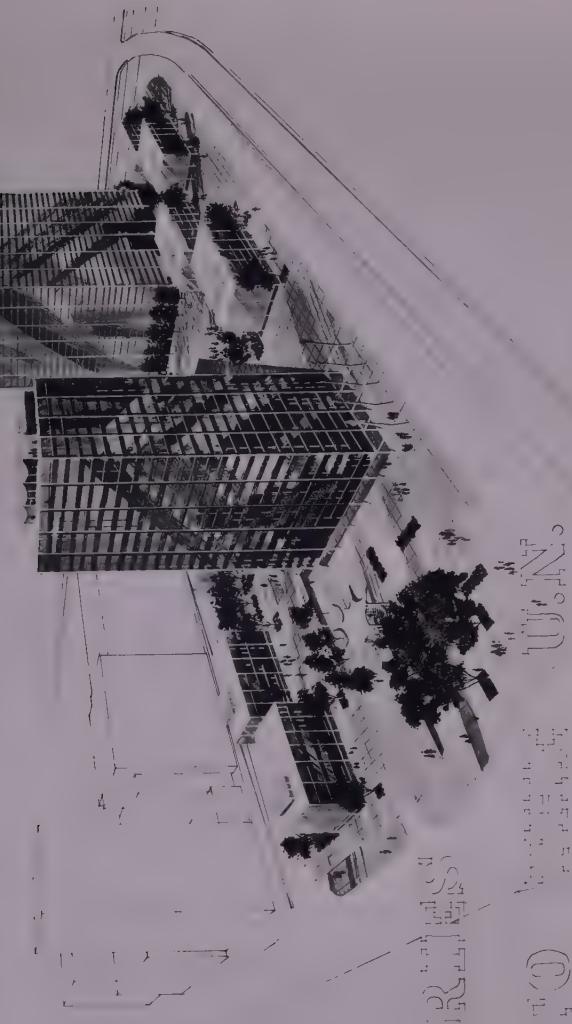
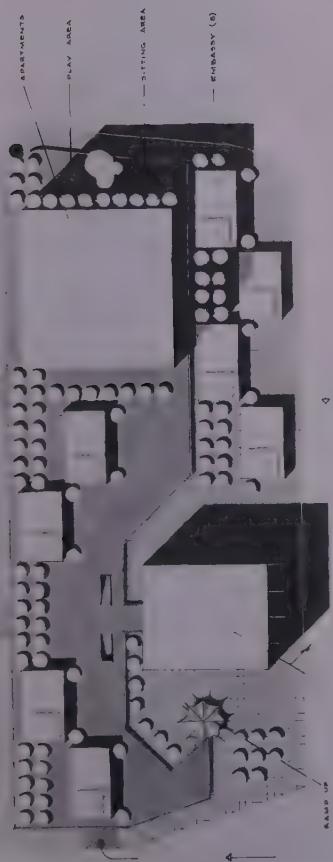
FEDERALSHIP

WARRIOR

LLOYD

REGIMENTARY

SALDEN R. BARRETT
GEORGIA INSTITUTE OF TECHNOLOGY
S. DAY SMITH
1960-61



COLLINS

ANN

EDDIE

FRANCIS

HAROLD

JAMES

KENNETH

ROBERT

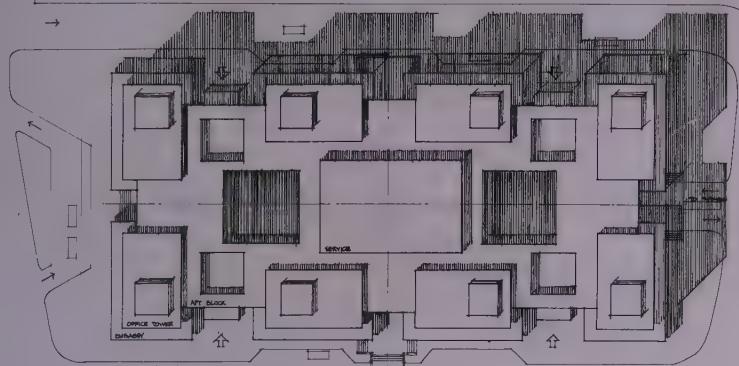
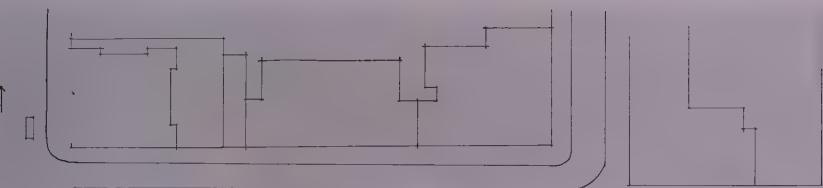
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WILLIAMS

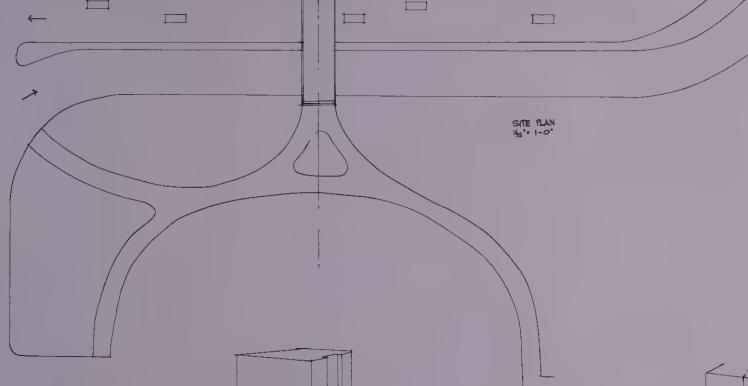
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WILLIAMS

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GATE PLAN
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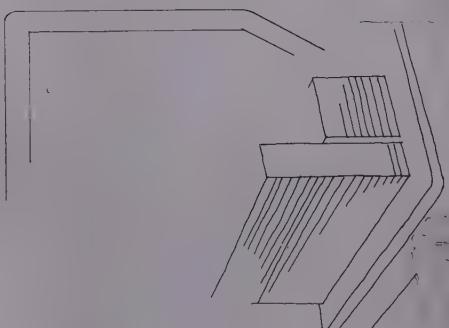
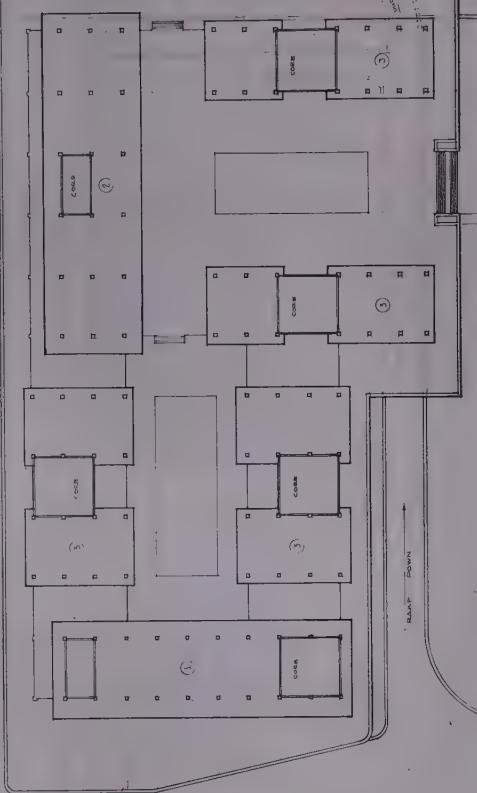
PERSPECTIVE

45° TRIM ZONE
MORTON GRAPHIC
M.L.T.

1960-61
18

1960-61
19

CLARK SUNDINER
BOSTON COLLEGE
INC., STATE COLLEGE



UNIVERSITY

- 1 OFFICE BUILDING
- 2 APARTMENT BLDG
- 3 EMBASSY BUILDING
- 4 COMMERCIAL - GROUND FLOOR

NOTE: ON PLATEFORM IT'S BEEN EXTENDED
ONE FLOOR, OR ONE & A HALF, TO OFFICE.





A

U N I T E D N A T I O N S
D E L E G A T I O N H E A D Q U A R T E R S

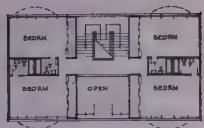


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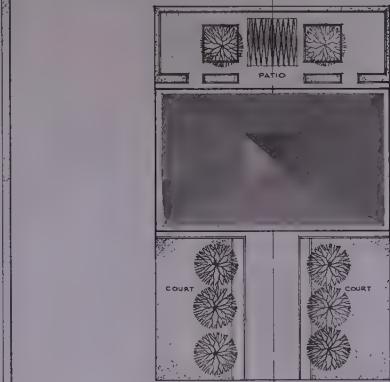
1960-61
21

156



UPPER FLOOR PLAN 1/16"

49TH STREET



FIRST AVENUE
SITE PLAN 1/16"

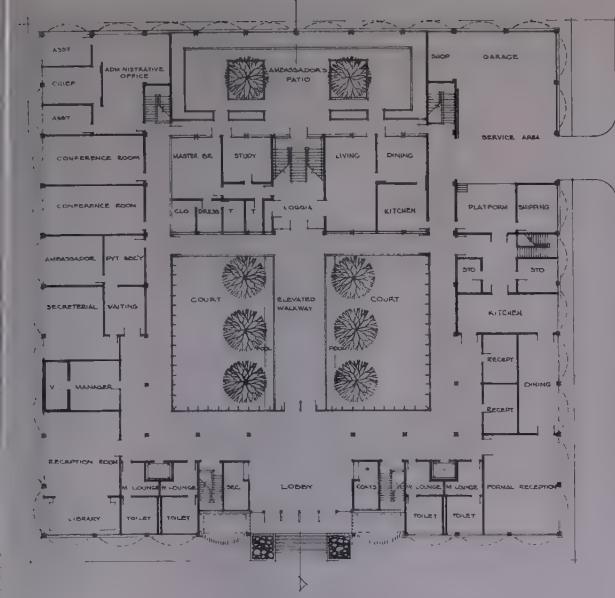


EAST ELEVATION 1/8"

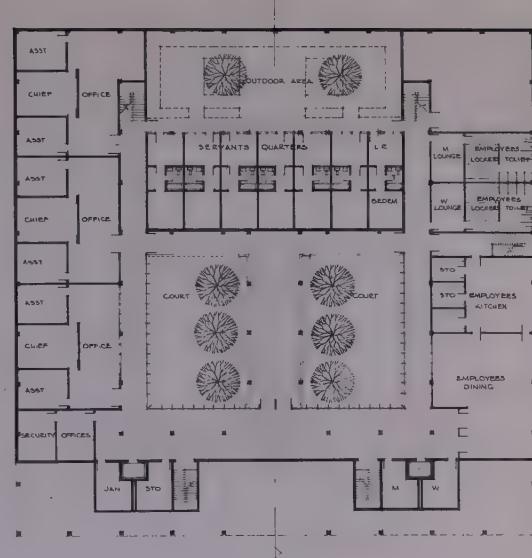
F E L L O W S H I P

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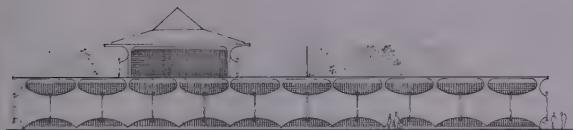
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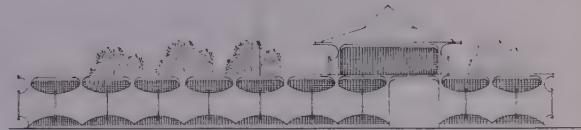
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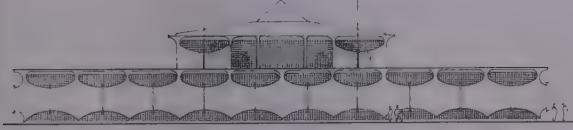
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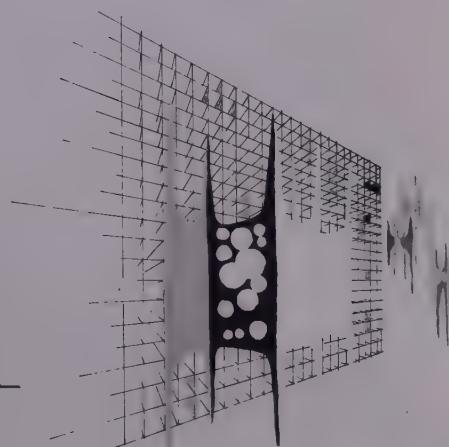
SOUTH ELEVATION



NORTH ELEVATION



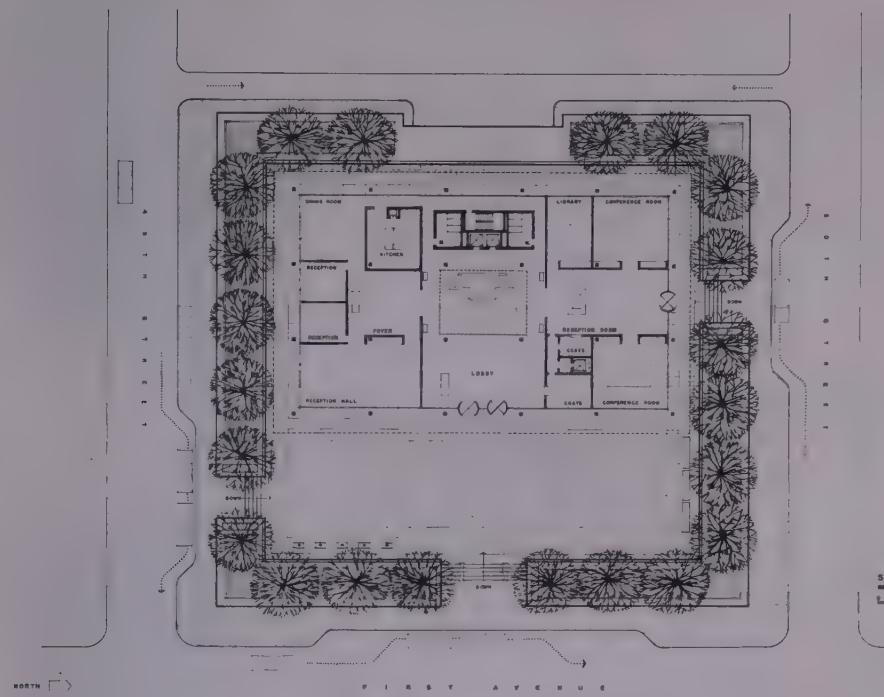
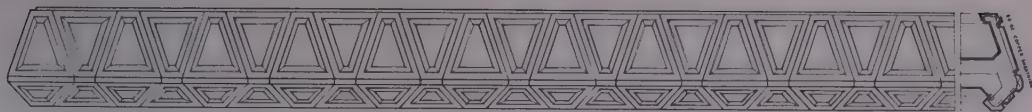
WEST ELEVATION



P A R I S

P R I Z E

SIDNEY R. BARRETT
GEORGIA TECH 1960-61
21



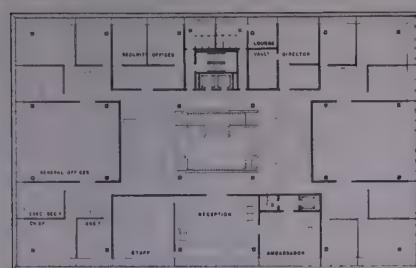
A UNITED NATIONS DELEGATION HEADQUARTERS

1961 LLOYD WARREN FELLOWSHIP

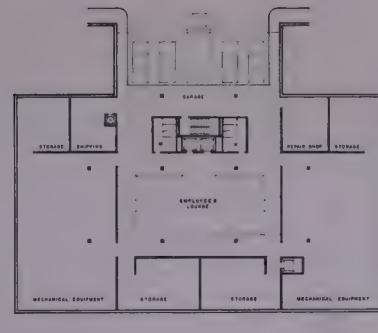
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W.C. WALTERS

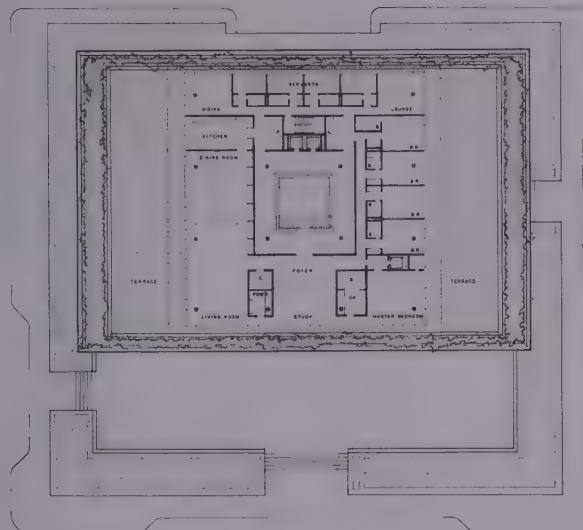
P-10
③



SECOND FLOOR PLAN
OFFICE FLOOR



BASMENT PLAN
SERVICES



THIRD FLOOR PLAN
AMBASSADOR'S RESIDENCE



A UNITED NATIONS DELEGATION HEADQUARTERS 1961 LLOYD WARREN FELLOWSHIP

2

1960-61
22

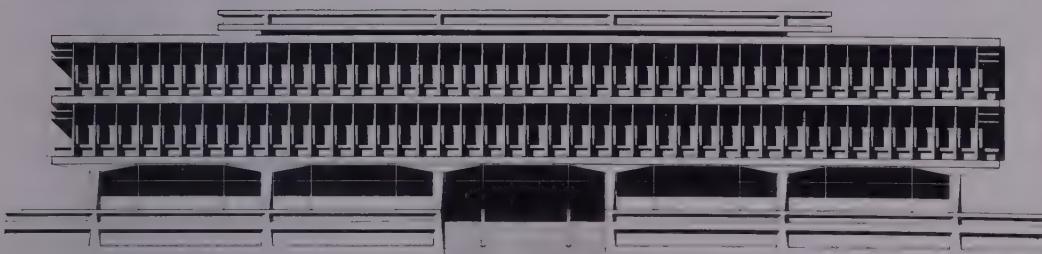
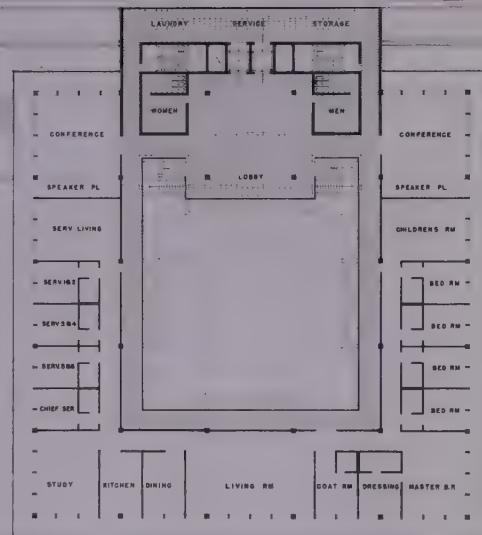
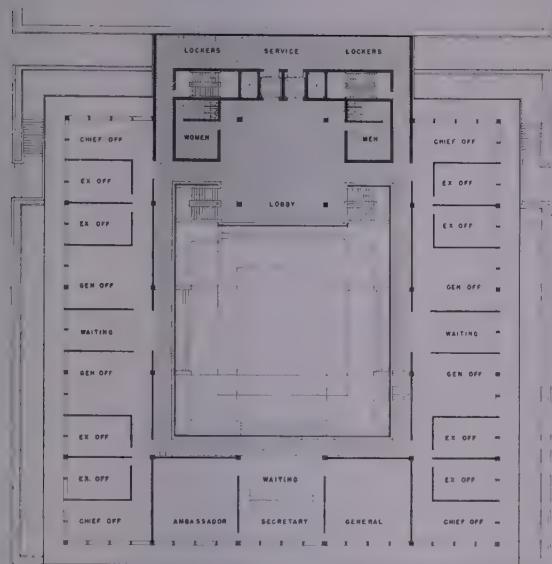
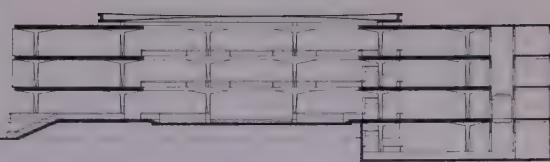
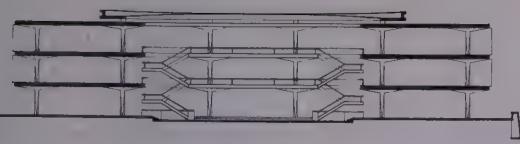


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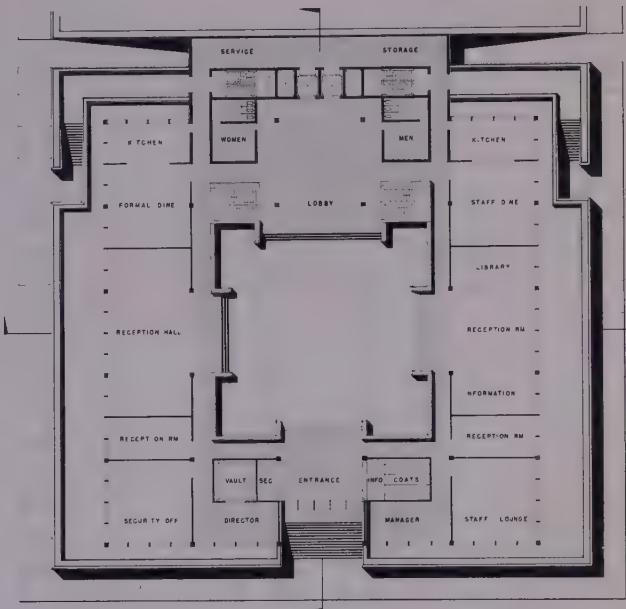
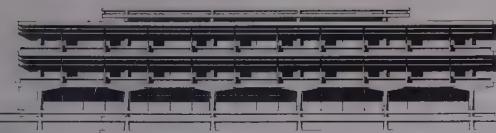
1961 LLOYD WARREN FELLOWSHIP

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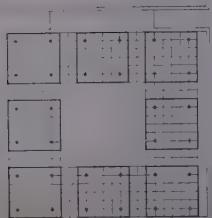
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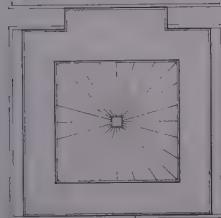
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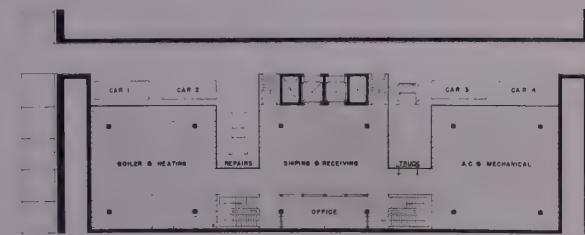
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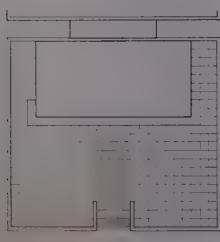


STRUCTURAL PLAN ON 6 FOOT MODULE

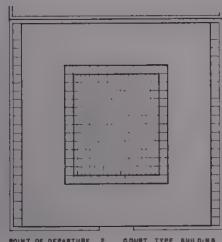


ROOF PLAN TENSION ROOF TRANSLUCER

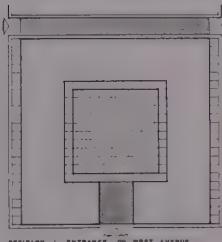




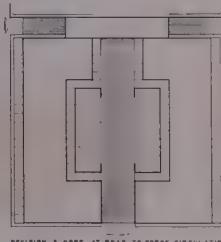
POINT OF DEPARTURE 1 COMPACT BUILDING
POOR CONTROL OF ENVIRONMENT



POINT OF DEPARTURE 2 COURT TYPE BUILDING
GOOD CONTROL OF ENVIRONMENT



DECISION 1 ENTRANCE ON FIRST AVENUE
DECISION 2 SERVICE AT REAR



DECISION 3 CORE AT REAR TO FORCE CIRCULATION
THROUGH THE SPACE

S T U D E N T F O R U M

This is our first forum and we have an article by Lowell Lotspeich on one of the topics mentioned to the contributing editors. We also have reports of Lloyd G. Walters, Jr. 1960 Lloyd Warren Fellow of his travels. All students are invited to participate in the Forum by giving their opinions of articles in the Forum or the BULLETIN or by articles on any ideas of their own.

C O N T R I B U T I N G E D I T O R S

Richard Altman, Rensselaer Polytechnic Inst.
Edward C. Benner, Virginia Polytechnic Inst.
James Cassidy, University of Notre Dame
J. William Cox, University of Minnesota
Don Fairbrother, University of British Columbia
Sidney Gilbert, Pratt Institute
Emil Golla, University of Texas
Forrest L. Johns, Oklahoma State University
Michael A. Kearsley, University of Toronto
Donald B. Myer, University of Illinois
Charles A. Peterson, University of Minnesota
Craig Protz, Texas Technological College
Alan A. Schoenegge, Cornell University
Melvyn Skvarla, Illinois Institute of Technology

"THOUGHTS ON ARCHITECTURE"

BY LOWELL LOTSPEICH (1960)

Beginning by accepting the premise that the architecture of the mid-20th century is seriously lacking direction, philosophy, and inspiration; I would like to try to analyze a few ideas relating to this problem, as seen by one post-war graduate.

We, of the post-war generation, have been born into a world of architecture that was supposedly the answer to the evils of another generation. Its story, no matter how recent, is already history to us. We are slapped in the face by it, not really understanding it, and even more important, not believing it.

Our great predecessors, who during the first part of this century were so courageously waging war against eclecticism, had, I believe, a much simpler task. At least they had something very real and tangible to fight. It is always easier to defeat your enemy when you know who he is. Herein lies the problem of architecture's young generation. Exactly what is it we are fighting, or if we are no longer at war, where are we going with our inherited freedom?

The international style emerged smashing away at the superficial ornament and decoration of a romantic

age trying to hang on in a new, hostile age. Eclecticism was there, all around them. Their logic and the passing away of skilled craftsmen and other economic factors all helped to strip architecture down to the bare essentials, or so they thought. As the "American moderns" picked up the fervor of the new movement they in turn stripped architecture down again. "If it is not functional it is not needed", they said. Well, they succeeded! During the naturally lean war years not too much was done in any direction. The post-war generation, and not just the architects, found themselves in a very impersonal world. The architecture was reviving pre-war ideas and was producing buildings even more inhuman than ever. Our "great" monuments were, and are still, giant, cold, skeletons, with sunken eyes, hardly breathing.

To the students coming up in this kind of world there is, frankly, not much to cling to.

Maybe this is a good thing. Now it is up to each individual to find his own direction. No one is handing him a set of rules, not to mention a philosophy. If, for the lack of a better inspiration, he accepts the currently popular doctrine of "less is more" he is really in trouble. How much less is there? If the Seagram Building is the "Parthenon" of our age, as some observers have said, aren't its advocates and imitators doomed to the same fate as were the Hellenistic Greeks?

So the young architect is on his own at last. Free to do as he wishes. To be sure he has more tools and technology at his command than ever before. These things primarily come from the scientific or engineering world. But architecture is more than engineering. What of the things that make it different? What else is it that makes architecture an art?

I think in the answer to this question lies the answer to our problem.

Architecture is coming to a crossroads. In our wonderful machine age, standardization, automation, and prefabrication are going to pose a serious threat to the life of our profession. With the economic powers that be and with the great need for faster and cheaper construction, the direction toward the complete automation of building is not so far away as we would like to believe. Is our system so far gone that there is no longer a place for anything man made? Is the handmade object so economically unfeasible that it will become a thing of the past, only to be viewed in museums? Could not a return to the handmade goods not only generate new life into the intellectually stagnant building industry but also revive an area of our culture almost forgotten.

I think handmade things, in short, art, is the missing commodity in architecture. Construction of completely machine-made materials lacks the "human touch", removes itself too far from the scope of experience of the observer. Only the most devout machine worshipper could warm up to a

pile of steel sections, glass, and aluminum. There must be, in a building, something that in some way will touch the emotions of people exposed to it. Something more than just the awe and respect you must have for great engineering monuments. To say that art is the missing commodity does not mean to imply that with the thoughtful additions of a few paintings and a piece of sculpture here or there that the problem is solved. This is only decoration and is almost as dangerous as the eclectic decoration that we are almost rid of. It is not just the reality of art that is missing but it is primarily the essence of art that has left architecture.

The problem of creation is probably one of the most complex human phenomenon. I doubt that anyone can fully explain or predict it. Along with the almost unavoidable preconceptions there is the wonderful element of chance, of accident. Just as human idiosyncrasies give everyone of us an individual character, so must our art contain some element of the unpredictable. Engineering relies to a large degree on being predictable. The creation of a work of engineering is primarily concerned with the use of known materials, with known properties, and usually has a very predictable result. There is not too much left to chance. On the other hand, in art, the creative process comes from within and is for the most part unpredictable. It is human. It possesses qualities of the unknown, the mysterious, the unexplainable. Man, being a rather inquisitive animal, is inclined to be more stimulated by the unknown than by the known. The moment a work of art becomes completely comprehended it begins to lose some of its attraction. You can always find something new in great paintings, always here something new in great music and always discover for the first time a new shape in a wellknown sculpture. As a generality, art that is immediately fathomed tends to be shallow and short-lived.

Architecture, that strange combination of art and engineering, must not forget that it IS both. Neither alone is architecture. Buildings that lack this human element, art, are not architecture.

To say that the human hand must be evident in architecture is easy. How to make it a reality is something else. The skilled craftsman must be brought back to life. He must take his place in the world where he is needed. He must be respected along with other artists, as was the goldsmith during the Renaissance. He will obviously have to be a different thing than we have known. He will be an artist, and will love his work as does the artist. The final product of his labor will be something worthwhile, and he will find a new vigor for his work as an end in itself and not just a miserable, useless, means of paying his debts.

Without this kind of a man, the building artist, I believe the machine will take over the rule where man was forgotten. The engineer will become the architect and art will be left for the painters and sculptors,

or at least until a machine is developed which will replace even them.

With the building artist, architecture will emerge as something completely new. A living thing made by living men, with the aid of the machine. It will be something man can live and work in, and with. Architects will be free to create in the real sense of the word. They will no longer be tied, body and soul, to the manufacturers catalogs, but will have a whole new dimension to work with — the human dimension. Most of the work done by the builder now could be conceivably done by machine, but great works of art can never be produced on the assembly line. If architecture is to remain an art it must return to the inspiration of the artist, — the human mind and the human hand — aided by the machine and not ruled by it.

REPORTS OF
LLOYD GUY WALTER, JR. - 47th PARIS PRIZE
1960 Lloyd Warren Fellowship

December 1, 1960

The past month has represented quite a few "firsts" for me. My first transatlantic flight, my first jet ride, my first glimpse at Roman, Moorish, Gothic and Renaissance work and really, an opportunity of first rank to understand our architectural heritage.

Flying the Atlantic by jet complemented our present-day world to its fullest, but upon landing at Lisbon a great change was immediately apparent. The "international" field there was rather primitive and service to the aircraft slow, but that was only the beginning. It took six hours and two trips between Lisbon and Madrid before we finally landed at Barajas airport. Cause for this delay - the King of Thailand was landing at Madrid for a visit and due to ceremonies, etc. the field was closed to all other flights for several hours. Well, this was my introduction to Spain, but from that point on all has gone very well indeed.

My several days in Madrid were spent "getting adjusted". After getting over the initial strangeness of it all I began to feel more at home and get on to the swing of things. My visits to the Prado Museum were most enlightening but I do have a rather sad note to inject about the Prado. The works are wonderful - if you could only see them. The lighting is so very bad and it is such a pity to have that situation with so many fabulous works. Circulation is rather poor too - but I must admit that even with the difficulties involved the Prado houses a very rich collection of paintings well worth seeing.

I dropped by Eduardo Torroja's testing laboratory one morning in the hope of seeing some interesting work in progress but things were slack there. Torroja and his assistant, Carlos Benito, were both out of town so I was shown around by someone in the computing department. No shells were being tested and nothing was coming up in the immediate future so the trip there was not very beneficial.

Madrid is quite a pleasant city but I feel the new work is backward motion in many ways. The housing is widely spaced, streets broader, etc. but there seems to be no effort at planning (site). The only park area of note is Retiro Park, a very large area but as the city grows it will be insufficient due to location and size.

The cathedrals have not ceased to stimulate me. Each one offers a new experience, and in the plateresque elements much is added in the way of ornamentation, but in a rather light, lacy manner which I find quite pleasing. The cathedrals at Salamanca, Toledo, Segovia and Sevilla were the most impressive - not only by way of scale - but in the vaulting, the decoration and the quality of the interior spaces. The curious manner of putting the choir in the center of the cathedral adds a little flavor - creating smaller spaces within the large. The construction alone is a marvel - to think it ever possible. The finest cloister, I feel was the cloister at San Juan de los Reyes in Toledo.

Of my travels to the smaller towns, the one that remains most vivid to me is Avila. The barren countryside with innumerable rock formations and hills seems to dare anyone to disturb its power - yet Avila does. The walls are a remoulding of those rocks, and are so very powerful looking. The old town seems to be hiding in the walls, seeking shelter from the natural surroundings - and rising out of the chaotic little huts, are the several Romanesque churches and the Gothic cathedral.

To go to Avila from Madrid is to go back in time quite a bit. The city retains its medieval atmosphere due to the lack of motor vehicles in numbers. The ox and mule are still the transporters of goods. Rounding out the city's charm is its siting - the river on one side and very sharp slopes to the valley on two others.

The work I have seen by Juan Herrera is quite impressive in scale but to me it lacks the warmth and sensitivity so apparent through the other Spanish works. The Escorial is a tremendous structure and very pleasant to walk through, with a great variation in spaces - and it flows nicely - but it still lacks that feeling of warmth. From the exterior it is almost forbidding, although I did not find the massing, proportions or siting unpleasant. Herrera's unfinished cathedral in Valladolid had the same character - a cold, impersonal structure.

One influence that has made itself felt very strongly even up to today - is the Moorish. The better works

still in any state of repair or restoration are in Sevilla, Cordoba and Granada. These works with their patios and ornamentation still influence many structures in details today.

The Alcazar in Sevilla has some remaining portions of the Moorish palace with wonderful patios and ante-rooms. The spaces are quite rich in their development with the use of columns, arches, light-wells and a myriad of other devices. By using stucco on highly ornamented surfaces the Arabs have actual sensualness - in their work. Since the Alcazar's effort was so overwhelming to me - the Alhambra only intensified that first impression.

The Alhambra has an advantage over Sevilla's Alcazar in siting. Perched so perilously atop the "red hill", the Palace has excellent views of the plain stretched out before it. Add to this the snowcapped backdrop of the Sierra Nevada range and all the elements are there for a grand site. I have never seen such a variety of spaces in such a small area - or would have thought it pleasingly possible. The Alhambra and its neighbor, the Generalife, summed up the Moorish work for me in Spain.

Of the Moorish religious work, the finest example I saw was the mosque (now a cathedral), La Mezquita. A very large structure, actually in its original state a room with many columns, with a relatively low roof. This room has a very unique character due to lighting and the double horseshoe arch used. Ornamentation is used in the prayer niches facing Mecca while the remainder is very simple. The facade facing the large courtyard was walled up by Charles V when he ordered Cordoba's cathedral built into the mosque. This wall has probably ruined a very striking facade and spatial flow that at one time existed.

Barcelona has been my summing up point of Spain. I have thoroughly enjoyed this city. It is really two cities in one - the old medieval section near the harbor and the new surrounding the old. The old section of town has some very handsome gothic structures. The cathedral is pleasant - with an air of dignity due to the darkness of the interior. This cathedral is also fortunate enough to have a rather generous plaza facing its front facade. The majority of the other cathedrals in Spain have been encroached upon so badly as to have become in some cases rather formless masses from their exterior viewpoints. The best cathedral plaza I have seen was in Zaragoza at the Pilar and La Seo cathedrals.

The Santa Maria del Mar is a fine Gothic structure also in the old part of Barcelona. It has been under repair for extensive damage suffered in the Civil War.

Of all the efforts I have seen I have enjoyed Antonio Gaudi's work as much as any. Although his work may show a great deal of personal preference in his selection of forms, this is not too detrimental for he tried - originally, to solve social as well as technical problems in his work. Park Guell is, at first im-

pression, a very fanciful thing, but as I watched the children play I began to see how aware the man was of life. The park has no end to its organic expression - and a very clever use of levels to enhance the site.

Gaudi sought for interest, for a plastic expression in architecture and he very often succeeded. Casa Mila is a very flowing and plastic structure - and at the same time an apartment house. The same too of Casa Batllo. But Gaudi's grandest achievement would have been the cathedral. Structurally, Gaudi sought for new solutions and the Familia is an example of his search. The finished portion can only suggest the possibilities that Gaudi envisioned, and until it is finished it will remain a monument to Gaudi and Barcelona, but only a monument.

My "extra curricula" activities have included a few books, Flamenco dancing, (as a spectator only), a rather bloody and unprofessional bullfight and last but by no means least, a thorough enjoyment of Spanish food. Paella is great and squid is even better.

In summing up the past month I can only say that it has been enjoyable, enlightening and rewarding. Now I am looking forward to a much richer period in southern France and Italy. (I hope the trains are faster than in Spain!)

HOTELS IN SPAIN

Madrid: Hotel Emperatriz - Lopez de Hoyos 4
(Good food and room, moderate prices, location only fair.)

Avila: Reina Isabel - Avenida Jose Antonio 17
It is one block from R.R. station. (Food fair, room good, moderately high.)

Salamanca: Hotel Monterrey - Calle de Jose Antonio Primo De Rivera 15. (Good food and room, moderately high.)

Valladolid: Hotel Felipe II, Gamazo 16.
(Good food, room, moderate.)

Segovia: Comercio Europeo, Meliton Martin 3
(Food good, room fair, cheap)

Toledo: Hotel Suizo, Plaza del Zocodover 41
(Food good, room o.k., moderate.)

Sevilla: Hotel Cecil-Oriente, Plaza Nueva 8
(Food good, room fair, moderate, people friendly.)

Cordoba : Hotel Regina, Avenida del Generalisimo
(Food very good, room fair, moderate.)

Granada: Residencia Cantabrico, Sierpe Baja 34
(Food fair, room fair, cheap. Not recommended.)

Barcelona: Hotel Taber, Aragon 256
(Food good, room good, moderate; people helpful.)

January 3, 1961

Since leaving Spain the character of the Architecture both old and new, has assumed a different nature. Spanish architecture seems continually to have an emotional quality, a lacy feeling (more in the old than the new) that gives the spaces involved a "warm" quality. In our present architectural vernacular we might say it lacked "brutality" - with possibly the exception of a few Renaissance examples. But in southern France and Rome I have been seeing mostly Roman, early Basilican and Renaissance architecture - that to me is a formal, even heavy and cumbersome architecture in so many cases. Still, the great power of spatial development is there - and with that the details only seem to make a character evolve.

At Carcassonne the immediate impression I had was one of awe and foreboding, for as I approached the old city it was early in the morning and rising very drably out of the mist of the Aude River was the irregular outline of the city. Once inside the city this feeling changed to one of appreciation, and as I toured the towers and ramparts it came alive with views of the countryside, a fantastic array of spaces and the constant change of relationship between towers, walls, light and shade. But this pleasantness was an abstract one, not something brought about because of the functioning of the city - something brought about by the very absence of function in the way of a constant fluidity of movement, not a result of carefully planned or static relationships. This city does not "function" now but remains only a grand monument to something long past.

By way of comparison I later visited another walled city but one in the coastal region -- Aigues Mortes. This did not compare with Carcassonne for richness but was interesting for its form was different and was in almost perfect condition for it did not suffer sieges as did Carcassonne. The town has barely grown outside the walls which helps lend a greater feeling of authenticity to it.

Avignon represented another walled city but in the course of the years the expanding city has so encroached upon and gone past the walls that they no longer hold dominance - they are just a reminder of the past. Of interest though, was the Papal Palace there. A great deal of reconstruction and repair work was being made, so a few sections could not be visited. There are some very impressive spaces contained in the palace with one corridor, that I felt was extremely rich. Again this was a Gothic undertaking. Siting of the castle is very impressive giving views of the town as well as up and down the Rhone River. One drawback to my visit was having to take the guided tour (no choice) and not have the freedom to linger where I wanted (time limit to tour) or rush through when I wanted. The only impression the guide left

with me was that Avignon has never quite gotten over the fact that the Popes will no longer be in the city to stay.

There is a great wealth of Roman architecture remaining in France as I soon discovered. Nimes, Arles, Orange and a small village known as Vaison-la-Romaine indicated how well and enduringly the Romans had built. The colosseums of Nimes and Arles are in excellent condition, even better than the one here in Rome, and since time has almost obliterated details it is very easy to read the structure and understand just how cleverly done was the circulation, seating and structural stability. The theater of Orange, Arles and Vaison-la-Romaine were interesting - especially Orange where the seating is half constructed and half carved out of a hillside, with a tremendous facade of the stage still remaining.

After seeing other Roman structures here in Rome - the forum, various arches, the colosseum, and last but by no means least, the Pantheon, one cannot help but admire the very audacity and skill of these people so far removed in time from us but who still inspire us. Works as diverse in need as the Pont-du-Gard aqueduct and the splendid temple, Maison Carree, are only a little indication of the broad road the Romans travelled in building up their civilization.

I found Nimes and Arles the most pleasant cities I visited in southern France. The reason lies in the generous planning of various parts of the cities with excellent parks or broad avenues lined with shops. Arles and Avignon being situated on the Rhone have a natural attraction in their favor but Arles seems to have a bigger feel for spaciousness than does Avignon. Aix-en-Provence is also a very pleasant little city with its Cours Mirabeau and Place de la Liberation.

My stay in Marseilles was marred by bad weather most of the time, however, I managed to see what I had intended. The portion of Marseilles centered around the old port is the most picturesque and interesting part of the city. And the Notre Dame de la Garde rising high on its hill above the old port is quite a landmark, though far from an architectural wonder. The view from there is marvelous - a genuine panorama! But to move from this particular portion of Marseilles I found little else of interest in the city. A great deal of new housing and office space is being constructed, most of them fairly high by European standards, but in a crowded situation. Traffic is bad now but the compactness of these structures with apparently little planning for the automobile, is going to create more trouble. The feeling of generosity of the sort seen in the plans of Nimes, and Arles and Aix as cities - is lacking in Marseilles. I know - business! The one exception is Corbusier's Cite Radieuse.

My visit to the "block" was somewhat hampered with red tape about where tourists are allowed in the building, but once I gained access I roamed at will. From first impressions I think it comes off

very well. The roof and its provisions seems to work and there is no feeling of insecurity there - plus the added attraction of a fabulous landscape to view, with mountains on the one hand and the Mediterranean on the other. The apartment units themselves seem a little cramped but the spaces are very pleasant, even rich and from what I could gather, quite liveable. On ground level I think Corbu has scored a success. True, all that rental area is lost but the gain in that intangible quality, space, is tremendous, as one can readily see from the surrounding housing units. Well, others have written more and better on this building, so I will just say I feel it is a sound approach, from there on it is up to the individual and his talents.

After deciding to pass up the Riviera because of bad weather, I made a tiring twenty-hour train trip to Rome. Since the Christmas migration was on I stood in the aisle (first class aisle with a second class ticket) with the rest of the unfortunates and as people left their compartments to eat I would grab their place for a few minutes rest. The other trick of staying in the dining car worked until that was unhooked from the train so for the remaining eight hours I slept on the floor with assorted people, bags and packages.

Christmas at the Academy was rather simple with a small party for the children of the teachers and students here. That only increased my desire to be with my family on the Yuletide - I certainly miss them. On Christmas Eve several of us went to two churches in Rome for the Christmas mass. The first mass was at a very small church, Il Gesu, where the ceremony and lighting were both simple and well done. From there we went to St. Maria Maggiore and a very pompous ceremony. The entire interior was brazenly flooded with spotlights and the people were none too reverent. The atmosphere seemed a little too "touristy" to me for the purpose but then the attitudes toward such things are much different here. At any rate the splendor of the beautiful mosaics and the elaborate ceiling were exhibited to their fullest. On revisiting the basilica under more normal circumstances I liked it much more as a space.

There is so much here in Rome to see that it becomes somewhat of a problem as to where to start. I have spent most of my time becoming acquainted and oriented to Rome up to now. While I have visited most of the Roman ruins in the city and several churches, I have only scratched the surface. In rather quick trips I have visited St. Peter's Castel Sant'Angelo, Piazza Farnese, Borghese Villa and gardens, Michelangelo's Piazza del Campidoglio, the sports palaces of Nervi, and many other piazzas and museums - but I plan to revisit many of these on a more leisurely schedule and also, see the many other places I can work in that I haven't seen. From what I have seen of Rome, it is a beautiful city - so full of interest, but with that ever maddening modern problem - the automobile. But until I have gathered my thoughts a little more concisely I shall delay further comment.

Upon finishing my last report I took a quick trip to Naples to see Pompeii and Ercolano, two places I had missed on my trip to Sicily. It proved to be quite interesting to walk through these ruins and gain a better concept of the city life in those times, which must have been quite rich and full of civic activity. Ercolano, a summer resort, is only partially excavated but the finds have been very rich (statues, frescoes and very complex buildings - especially the baths) in an archaeological sense. The Naples Museum helps to complete the story with its many finds of the area now housed in the museum. After leaving Naples I turned north to the hill towns between Rome and Florence.

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Certain rythmns are caught in the Duomo facade that relate well with the baptistry and the campanile, then these three are played against the simplicity of the Compo Santo. Even the spaces formed around the buildings are rich, fluid with an almost monumental feel due to the pureness of the Architecture. Then the fact that the space is grassed and soft in contrast to the rich hard marbles used in the buildings, further aids the quality of the space. People were lounging so peacefully in little groups the day I was there, putting life in the whole complex- and enjoying it as well.

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As an extra added attraction this month I was fortunate enough to witness the most striking natural phenomenon of my life - a total eclipse of the sun. Never have I felt quite so humbled by an event of nature, nor seen such a mysteriously beautiful thing. The quality of light given off was so very strange at the moment of total eclipse, and the temperature dropped several degrees very rapidly. An unforgettable experience!

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Some of the best Renaissance work I have seen has been in Northern Italy, particularly Palladio's work in Vicenza. His Basilica is by far the most complete statement he made - a near perfect feeling in the expression he has made in the facade, with a strong over-all form.

While visits to each of these cities represents a trip to gain better perspective, each visit is somewhat fragmentary. No one city really has solved how to exist today and maintain an orderly quality in its heritage to fall back on for richness, have not been able to order all the complex elements of today into a consistently realized goal.

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Each of the buildings in this area is rich. St. Marks cathedral is exceptionally rich and the focal point of the large space. The Doge's Palace is rich too, one of the richest buildings in facade treatment I have seen, and is seen from the sea, along with the campanile, to point the way to the heart of Venice. But while each building has its own style, its own richness, each is contributing something more - a definition to the space it forms. These buildings do not exist merely for themselves.

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San Marco, a proposal recently sent to the city for directing traffic to the piazza and building roads in other parts of the city has been refused. Verona and Vicenza must have taken note of San Marco for no motor vehicles are allowed in their two fine piazzas.

A completely different city in all respects is Milano. Here is a typical modern city with great wealth and a great deal of new construction. As is true in most rapidly growing cities, little thought is put into how to handle traffic, pedestrians, etc. All measures taken are after-thoughts.

There is a great deal of space allotted in the newer sections of the city for such things as walks, planting area, etc. but in all cases it is choppy. There is no statement, there is no definition, only a sloppy attempt. The most complete spaces are Piazza del Duomo and La Scala but traffic in several lanes rings these spaces cutting people off from the center of the space. We still have a long way to go in our modern planning.

Milan cathedral is a very interesting example of Italian Gothic. It is a most tremendous structure that has no form from the exterior, only a tremendous series of spires and statues that give it the appearance of a prickly porcupine. The interior is much better, however, and, while dark, has an atmosphere quite rich. After reading that fifty architects had worked on this structure it is really quite amazing that it has any value at all as a building. It is just quite simply - overdone.

A visit to the Pirelli building left me very disappointed in the final result. I think many problems will become even more apparent in the future - but to have a thirty story tower of such thinness with the broad exposure facing south and composed of a glass curtain wall seems to me to be neglecting a basic premise of our own way of life - economy. Esthetically the tower terminated rather ungracefully into an amoebic-like formlessness at the ground level - complete with Pirelli rubber paving for the autos that rather unceremoniously zip up to the little stainless steel canopies that almost protect the passenger as he is disgorged into the tiny glass vestibule. For a structure that looked promising the results are far from good. The Torre Velasca is handled much more sympathetically in its own rather strange and somewhat awkward way.

I went by the BBPR and talked a short while with Dr. Peressuti but not as long as I would have liked. While in Venice I spent a couple of days with the students at the architectural school there, learned a little about their curriculum and what their ideas were on architecture in general (you know, those endless academic bull sessions we're so fond of always.) The arrangement of teaching is very different from ours - but I feel ours to be much better in developing the student.

HOTELS and RESTAURANTS - ITALY

Bologna: Albergo Regina (Room fair, moderate.)

Trattoria Pippo, off Piazza Maggiore
(Good food, cheap - 280 L.)

Venezia: Casa Sebi Corso, S. Stefano at Ponte Vitturi. (Nice room, people - inexpensive.)
Trattoria Mengo, Campo San Barnaba
(Good food, inexpensive - student hangout.)

Vicenza: Albergo Vicenza (Fair room, good location, inexpensive.)

Milano: Pensione Casa Svizzera, Via San Raffaele #3. (Good location, fair room and food; moderate.)

CRITICAL RE-EXAMINATION

at the

SCHOOL OF ARCHITECTURE of
COLUMBIA UNIVERSITY

Editor's Note: The following articles were subjects of a symposium given at Columbia University on March 23rd, as part of the second Cycle of "Four Great Makers". One important point was missed and that is the difference between the problems of the 1920's and those of today. That difference is extremely important to the attitude of the student today. In the early part of this century the great architects were fighting a battle, a battle against both the lay society and that part of the profession which practiced an eclectic and reactionary architecture ignoring the developments of the industrial revolution and its exciting possibilities. Today our problem is a different one. Contemporary architecture is accepted and the problem now is to create beautiful architecture with the seemingly limitless technology at our disposal.

MIES van der ROHE and ARCHITECTURAL EDUCATION

An Address delivered by
PROFESSOR DANIEL BRENNER
School of Architecture, Illinois Institute of Technology
at Columbia University March 23, 1961

Le Corbusier, Gropius and Mies van der Rohe spent a significant part of their youth in the office of Peter Behrens. They were there because of a man, an idea and a way of work.

Those of us who were students on this campus twenty-five years ago hardly had such compelling reasons for our presence but none of us can have forgotten the visit of Le Corbusier; the colored chalks, wrapping paper and verbal fireworks or the pontifical session with Frank Lloyd Wright in the student lounge. The recollection of these potent extra curricular experiences inhibits one from a discussion of academic programs. After all, Wright told us to clear out of school post haste or our souls would be forever damned.

So, for a moment let us ignore the 1961 Illinois Institute of Technology catalogue and spell out such 1920 names as Novembergruppe, "G" magazine, Werkbund and Zehner Ring. For these names are the locus of Mies van der Rohe's first efforts as an educator.

"G" magazine, titled with the first letter of the German word meaning "Creative Force" was published by Hans Richter, a painter and pioneer in abstract movies. Lissitsky, George Grosz and Tristan Tzara wrote for it, as did Mies who said,
"We reject all esthetic speculation, all doctrine, all formalism. Architecture is the will of an epoch translated into space; living, changing, new.
Not yesterday, not tomorrow, only today can be given form. Only this kind of building will be creative.
Create from out of the nature of our tasks with the methods of our time. This is our task."

The Novembergruppe was named after the month of the 1918 Revolution and by a series of yearly exhibitions revealed to the public the ferment that was taking place in all areas of art. Mies headed the architectural section of the Novembergruppe so he could profess his magnificent series of revolutionary projects. The Prismatic Glass Skyscraper of 1919 and The Curved Glass Skyscraper of 1920, and The Concrete Office Building of 1922. So he could say of them, "...the structural system... is the basis of all artistic design.

"Maximum effect with minimum means.

"This is skin and bone construction."

In 1923 and 1924 Mies exhibited the Brick Country House and the Concrete Country House.

These five projects were each a superb generalization of a building problem. They were a statement of principles. They were an education.

None of these projects were ever built and it is highly

probable, even though the first was ostensibly for a competition, that Mies had little expectation of their ever becoming "skin and bones". But Mies had always remained a firm believer in projects for the projects sake and has told his students "Make a project a year" just as his long time associate Hilberseimer has wryly urged his students to make a new revolution. Mies' admonition seems to fall on very few ears. A project for a master's degree. Yes. A project for a tile competition. Yes. A project to salvage every possible piece of ornament from the Garrick Theatre. Yes. But a project which attempts to make a significant statement about architecture. Rare, indeed.

Wright, LeCorbusier, Gropius, and Mies have always been ready to do a project at the drop of a hat. Perhaps we could use a few less conferences, symposia and cycles and settle for a few more projects motivated by nothing more than a desire to say something about architecture.

At the risk of seeming contradictory, one must mention the unique capacity our great architects have had for transcending the specific requirements of a commission and producing a solution that has nothing of the special or arbitrary about it. The Tugendhat House did an excellent job for the clients but, in addition, represents a whole curriculum of architecture. The same could be said for the Robie House or the Savoye House.

In 1928, when Gropius left the Bauhaus, Mies was offered and refused the directorship. It was not until 1930 that Mies came to Dessau to take over from Hannes Meyer who had succeed Gropius. Meyer was a man with strong social orientation. He left behind him considerable unrest and an extremely vocal group of adherents committed to his doctrine of rigid utilitarianism. They called Mies a "bourgeois formalist" and sent a delegation to him with a list of demands which included one that he prepare an exhibition of his work so they could pass on his qualifications. Mies countered by closing the school for three months and personally interviewing each student. For an account of one of these interviews, I suggest you listen to Howard Dearstyne when he talks here on April 13.

When the Bauhaus reopened, the architectural course had a completely new direction. Using atrium and row houses as a medium of instruction, there was a stress on structure, space, proportion and use of materials. These basic principles of the Miesian approach were studied in very much the same way and with very much the same concentration and discipline that was to prevail later at I. I. T. Hilberseimer, the planner, alternated with Mies in working with the students as he continues to do to this day.

In 1932, the Nazi party in Anhalt gained a majority and closed the Bauhaus, which was a public school, as an offense to their theories. A slight air of

legitimacy was given to this proceeding by having an ultra conservative architect pass judgment on the work being done at Dessau.

Mies moved his quote "degenerate" unquote institution to a factory in Berlin, but within a year Hitler was in power and the school was closed but Mies continued to work privately with a few of his students.

Five years later Mies came to Armour Institute in Chicago and developed a department of Architecture that continues to impress, amaze and puzzle our visitors. If it has been mentioned that a Mies building was like a curriculum, his curriculum is like a building. The course of studies has the simple, direct quality of necessity that characterizes his architecture. First the school is guided by a clear philosophy which is applied with conviction. Then the curriculum proceeds in a consequential manner to build one study upon another. It is a disciplined and rigorous training and has little to do with "Education for Design". The word "design" is not used at I.I.T. There is too much in it of the arbitrary, the self-conscious and the superficial. We look for universal rather than special solutions and give problems that are general, not specific. We hope our students leave I.I.T. with a knowledge of fundamentals, clarity of purpose and a sense of true responsible judgment.

Let us read the catalogue: "Architecture is rooted with its simplest forms entirely in the useful, but extends through all the degrees of value into the realm of pure art. Therefore the study of architecture is concerned with materials, construction and purpose; its fundamentals as an art; and its clarification as a cultural factor.

"First, the course concentrates on drawing - not merely the mastering of the technical means of expression, but also the training of hand and eye.

"The next step is the study of construction; of simple wood, stone and brick buildings, then of steel and concrete structure. Visual training, analysis of art, and history of architecture are studied to develop the necessary sensitivity for understanding aesthetic problems.

"The third step is the function of buildings. It is based on exact analysis, determining the essence of each functional problem. This analysis is prerequisite to design.

"The study of function is carried beyond individual buildings into groups of buildings and communities, demonstrating the interdependence of all buildings in relation to the city as an organic whole.

"After this fundamental training the last two years are devoted to the clarification of principles:

"The structure as an architectural factor; its possibilities and limitations.

"Space as an architectural problem.

"Proportion as means of architectural expression.

"The expression value of materials.

"Painting and sculpture in their relationship to architecture.

"The application of these principles."

In conclusion here are the words of Mies spoken in 1950 when the Institute of Design joined I.I.T.:

"Technology is rooted in the past.
It dominates the present and tends into the future.
It is a real historical movement -
One of the great movements which shape and represent their epoch.

It can be compared only with the Classic discovery of man as a person,
the Roman will to power,
and the religious movement of the Middle Ages.
Technology is far more than a method,
it is a world in itself.

As a method it is superior in almost every respect.
But only where it is left to itself as in
the construction of machinery, or as in the
gigantic structures of engineering, there
technology reveals its true nature.

There it is evident that it is not only a useful means,
that it is something, something in itself,
something that has a meaning and a powerful form -
so powerful in fact, that it is not easy to name it.
Is that still technology or is it architecture?
And that may be the reason why some people are
convinced that architecture will be outmoded and
replaced by technology.

Such a conviction is not based on clear thinking.
The opposite happens.

Wherever technology reaches its full fulfillment,
it transcends into architecture.

It is true that architecture depends on facts, but
its real field of activity is in the realm of the
significance.

I hope you will understand that architecture
has nothing to do with the inventions of forms.
It is not a playground for children, young or old.
Architecture is the real battleground of the spirit.
Architecture wrote the history of the epochs
and gave them their names.

Architecture depends on its time.
It is the crystallization of its inner structure,
the slow unfolding of its form.
That is the reason why technology and architecture
are so closely related.

Our real hope is that they grow together, that someday
the one be the expression of the other.

Only then will we have an architecture worthy
of its name:

Architecture as a true symbol of our time."

WHAT THE BAUHAUS TAUGHT: OBsolete OR VIABLE

Talk delivered by
WOLF VON ECKARDT
Public Information Officer, American Institute of
Architects, Washington, D. C.

First of all, let me relieve you of what must be an unbearable suspense: I believe that what the Bauhaus taught is still, or perhaps again, eminently viable.

I say this despite the answers I received from some deans of architectural schools whom I consulted on this subject.

These deans all politely acknowledged the great contribution the Bauhaus has made, both, to the development of architectural and industrial design and to art education.

But they seemed a little perplexed by the question. They didn't quite know what to do with it.

One of them wrote: "It is difficult for those of my generation to be very clear about the Bauhaus. There is a kind of intellectual father-relationship at work. My personal position is comparable to my relationship with my own father — gratitude for the gifts and respect for the person.

"However, there is no longer any need for the gifts nor is the person a source of help.

"The old saying still goes: 'Each generation must solve the problems with which they are confronted with the resources available to them.'"

Quite likely this statement just about sums up what most American professionals feel about the validity of Bauhaus teaching today.

I dare say, however, without trying to engage in sophistry, that these very words prove the tremendous and viable influence of Bauhaus teaching on the present generation of designers, architects and architectural educators.

"Solving the problem with which you are confronted with the resources available" seems to me the essence of the Bauhaus philosophy. It is not an old saying. Before 1920, or thereabouts, designers thought differently.

It is what the Bauhaus taught.

There is indeed a father relationship between the designers of today and the remarkable group of artists and teachers Walter Gropius assembled in Weimar and Dessau forty years ago a very special father-relationship.

These masters and their students had the sort of influence on the ideals, the character, the basic approach to life, the basic values, or, if you wish, "Weltanschauung", every father hopes to have on his

child, whether he is grateful and respectful for it or not.

It is the kind of influence that makes for tradition, which, in turn makes for culture.

We are at the beginning of a new visual culture which the Bauhaus set in motion and we still have a long way to go in the direction it charted. Whether we remember the navigator or not is perhaps irrelevant -- except in times when we tend to deviate from the course.

Our's, seems to me, is such a time.

It may be high time, in fact, that we recall just what the Bauhaus stood for, as we again drift into a new, baroque and whimsical romanticism.

Just what did the Bauhaus stand for?

It is not easy to strip the essence from still current personality conflicts, stylistic prejudices and Teutonic abstractions which so often obfuscate the best thinking that happens to have originated in Germany.

Ideas, like design, can be perceived only in their context, within their environment -- their space and their time.

Das Staatliche Bauhaus in Weimar was founded by Walter Gropius in the spring of 1919 in the sleepy little town of Weimar.

Weimar, as you know, fancied itself the German Athens because Goethe had lived there and because its rulers traditionally conceived of themselves as great patrons of the arts and of culture.

In the spring of 1919, however, that art and that culture crashed in what the art historian Egon Friedell has called "the collapse of reality".

Comprehensible reality was and is no more. The world of comfortable absolutes had already begun to wear thin before we knew that the universe is infinite, that everything is relative, and that human behavior stems from far more than rational, conscious thought.

We know but we don't comprehend. It eludes our powers of imagination and therefore literal representation.

Under the impact of this new knowledge, the artist found it -- and still finds it -- well nigh impossible to depict a fancied reality which no longer exists. The architect, too, had to search beyond previously conventional representation of classic thought.

It was, you see, not just a question of coming to terms with a new technology. All ages had to do this.

The Bauhaus struggled to find new laws of design -

- laws fundamental enough to withstand the recognition that, as Paul Klee wrote in 1921: "For the whole there is no right or wrong since it lives and develops through the interplay of forces and in the universe, too, good and evil finally act together productively."

No one but an oriental Zen master could have written these words a decade or two earlier.

And no school of design could have stated earlier what the Bauhaus said in its first statement of its theories. It said in 1923: "The old dualistic world-concept which envisaged the ego in opposition to the universe is rapidly losing ground. In its place is rising the idea of a universal unity in which all opposing forces exist in a state of absolute balance..."

This awareness coincided with the very tangible collapse of the social, political and economic order. The collapse was most drastic in Germany.

Walter Gropius had negotiated his contract for taking over the Grand Ducal Fine Arts Academy and combining it with the Weimar Arts and Crafts School with office of the Court Marshal of his Highness the Grand Duke.

He signed it on April 1, 1919, with the representative of the provisional socialist government of the new Republic of Sachsen-Weimar-Eisenach.

The Kaiser had just fled to chop wood in Holland, leaving his stunned and still somewhat loyal socialist opposition to form quarrelsome coalitions and a new regime. There was still shooting on the streets of Berlin. In Munich, of all places, angry workers and intellectuals proclaimed a Communist People's Republic. In the marshes and woods of eastern Germany homeless army officers, deprived of the comforts of war and command, formed bands of mercenaries and plotted assassination and revenge. There was hardly anything to eat.

It was a time of turnips and turmoil.

And yet there was a tremendous stirring, a new, incredibly creative search, again, perhaps, most intense in Germany.

Those were the fabulous twenties we are suddenly so nostalgic about.

In the cafes and unheated studios of Berlin and Munich's Schwabing dawned what Alfred Kerr has called "the Periclean age of German arts and letters." Thomas Mann and Franz Werfel, Emil Nolde and Oscar Kokoschka, Max Lehmburck and Ernest Barlach, Arnold Schönberg and Kurt Weill, Max Reinhard and Erwin Piscator, Bert Brecht and Carl Zuckmayer, Ernst Lubitsch and Josef von Sternberg are some of the names of that period.

My young daughter asked me only a few years ago, in all seriousness, whether Hitler was a Republican

or a Democrat, but she had heard of Marlene Dietrich and the Three Penny Opera.

Much, if not most of what emerged at that time -- including, be it emphatically said, the ideas and approaches of the Bauhaus -- had simmered under the surface for decades. But the artillery shells of World War I bursted the crust of bourgeois solidity and it all erupted like an incredible volcano. Its ashes, if you like metaphors, still fertilize the soil of our present creative endeavors.

But when Walter Gropius founded the Bauhaus he did not just ride this wave. For much if not most of it was, however creative, negative. It was an art of protest and rebellion, of Dada, of social criticism, of satire, of most skillfully and artistically flailing the horse that had already been killed in the war.

Gropius did not say as did, for instance, George Grosz or Max Ernst or, to stay closer to his field, Adolf Loos, "I revel in the chaos of the time, we must destroy the old academies and the Beaux Art."

He said: "The chaos of the time has insulted me. I asked myself, what can one individual do so something new could grow?"

He has been much criticized for not wishing to look back.

Today we can afford to study history. We probably can't afford not to.

Yet, remember the letter I quoted? Only a week or so ago an architectural educator wrote me: "Each generation must solve the problems with which they are confronted ... we are left with our own needs to make our own contribution." Can we really blame the Bauhaus which consciously strove for new and valid forms of expression, for considering Picasso more relevant than Breughel and Perret more interesting than Sir Christopher Wren?

You don't dare look back when you seek a path in the wilderness.

Gropius drew up his road map for a new visual culture as any army officer in the trenches of Namur. He drafted a proclamation which said in part: "The complete building is the final aim of the visual arts ... Architects, painters and sculptors must recognize anew the composite character of a building as an entity ... Let us create a new guild of craftsmen, without the class distinction which raises an arrogant barrier between craftsman and artist. Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in one unity and which will rise one day toward heaven from the hands of a million workers like the crystal symbol of a new faith."

It was the Bauhaus proclamation. And on its cover was the famous woodcut of Lyonel Feininger showing

a cathedral immersed in the rays of three stars -- presumably symbols of the unison of architects, painters and sculptors.

The response was immediate.

Just how this proclamation got around Germany so fast no one can explain. But they came and they came in droves. They were boys as young as seventeen in the blue shirts and leather shorts of the youth movement. They were men pushing forty still in the battered uniforms of the Kaiser's defeated army. Herbert Bayer, who apprenticed as a house painter in far-away Darmstadt dropped his brush when he saw that leaflet and rallied to the call. Xanti Schawinsky heard about it from his tennis teacher in Essen and brought along two girls he picked up on the way. There were other girls, too, from the arts and crafts shops and the art academies.

Most of these beatniks of their time, were barefoot and in rags, not in defiance of an affluent society, but because it was, as I have said, a time of turnips and turmoil and Germany's last, bitter World War I winter still lingering on.

You recall the teachers of this motley crowd: Johannes Itten, Lyonel Feininger and Gerhard Marcks were at the Bauhaus right from the start. Adolf Meyer joined a little later. Georg Muche in 1920 . . Paul Klee and Oscar Schlemmer in 1921 . . Wassily Kandinsky in 1922 . . and Laszlo Moholy Nagy in 1923.

Imagine Klee and Kandinsky, to mention just two of these great masters, not yet floating in the cold, florescent light and serpentine space of faddishly intellectual adoration, but shivering in their overcoats teaching a group of eager youngsters weaving and stained glass and metal work, and, as one irreverent student said about Klee, "turning out spiritual samovars and intellectual doorknobs." Imagine the effervescent Schlemmer applying the rhythm and motion of his ballet experiments and stage design to the never-ending discussions of architecture.

These were not teachers in the conventional sense. And there was no hero worship about them. The identification was with the work on hand, not the master.

Neither was the Bauhaus, at least in the early Weimar days, a school as we know schools of art, design and architecture.

It was a laboratory.

Gropius, his staff, and his students groped, fumbled, experimented and took chances together, as Anni Albers had put it.

Her husband, Josef Albers, then an elementary school teacher, came to the Bauhaus to do stained glass work. He was sternly told to take up wall painting first. But he played hooky and with rucksack and hammer rummaged the garbage dumps and

collected old bottles and such. When the time came for the obligatory exhibits he expected to be expelled for his crude glass paintings. Instead, he was put in charge of the glass workshop.

A little later, without previous warning, Gropius announced that the student Albers was to teach "principles of craft." Still a little later, without warning Gropius, - Albers changed this course to "principles of design."

The world can be grateful -- as Albers still is, despite his initial hesitance to teach again -- but you can see that the early Bauhaus was a rather haphazard affair.

The curriculum was constantly changing as new ideas turned up and special talents asserted themselves. From all accounts the Weimar Bauhaus was in a state of perpetual crisis with sparks of creative genius emanating from sometimes rather bitter internal friction. There wasn't a style, a movement, an approach, an experiment, an idea or a fad of the time that wasn't tried, debated and quarrelled over.

For some at the Bauhaus, this included Mazdaznan, a weird, pseudo-Persian cult the essence of which seems to have been that lots of garlic is good for the soul. Assemblies, I am told, sometimes so reeked of garlic that people fainted.

It included an improvement on the masculine attire -- which Heaven knows is in need of reform. This Bauhaus dress consisted of a corduroy cossack blouse and funnel-shaped trousers in a wide assortment of colors. It was born, by some, with hand-carved wooden slippers and a completely shaven head.

Gropius eventually put his foot down on that and stated that the artist must accept his time and the dress that goes with it.

He always asserted himself in the end. But his approach was not to impose his individual will on anything but to give every new idea a chance and to strive for synthesis and collaboration. It was, as he has said, never "either -- or;" always "and".

He sought unity and synthesis.

Incessant and bitter attacks by political reaction drove the Bauhaus from Weimar.

In 1925, almost the entire faculty and the entire student body moved to Gropius' magnificent new building in Dessau. Here things settled down, the somewhat chaotic fermentation period was over. The Dessau Bauhaus was more orderly and business-like but still incredibly creative.

It was still essentially a laboratory. I can think of only one other great laboratory of

which matches in creativity and probably surpasses in importance, to you and me, what transpired in Weimar and Dessau. That was at the Georgia Augusta University in Gottingen at about the same time.

At Gottingen, physics and mathematics departments were assembled -- studying, arguing and frolicking, making love and making history, conscious at once of an Olympian mission and not at all of self -- as teachers and lecturers such men as Max Planck, Niels Bohr, Maria von Smoluchowski and James Franck; and as students such now famous men as J. Robert Oppenheimer, K. T. Compton, Norbert Wiener, Werner Heisenberg, Enrico Fermi as well as a number of Russians who, for better or for worse, carried their knowledge back to the Soviet Union.

You know what happened.

You know what had happened by the time the Nazis closed the Bauhaus after fourteen short years.

I had, indeed, made good on that rather naively bombastic phrase and created and conceived the new building of the future. It rises from the hands of a million workers from Park Avenue to Timbuktu.

It has, indeed, broken down the arrogant barrier between craftsman and artist and in so doing re-formed (what apt phrase - given new form!) to everything, in Mies van der Rohe's words, 'from the coffee cup to city planning.'

The Bauhaus has not done this alone. Nor is there such a thing as a Bauhaus style. That, as Gropius has said, "would have been a confession of failure and a return to that very stagnation and devitalizing inertia which (he) had called it into being to combat."

No, the Bauhaus contribution to the re-formation of our visual culture is that it taught us a philosophy, an approach to design which calls for the investigation of each problem and giving form to its own inherent solution.

Some of the existing Bauhaus products - Marcel Breuer's early chairs and other furniture, Herbert Bayer's experimental lettering, Oscar Schlemmer's ballet costumes -- may seem quaintly dated today. The Bauhaus approach to design is not. It is all the more valid as our present-day "stylists" -- and they are not confined to Detroit -- again apply totally unmotivated surface decoration on industrial products and even buildings.

This design philosophy, this approach to design evolved, as the art critic John Canaday has written, because: "The Bauhaus was probably the most effective coordinating factor in the chaotic picture of modern art, and it developed teaching methods in connection with this coordination that are now disseminated all over the world."

These teaching concepts were the one constant factor in the chaos of the early Weimar days and stayed with the Bauhaus throughout. They comprised three phases of training.

First was the six-month basic, or preliminary course or "Vorlehre." Its chief function, in the words of the prospectus, was to "liberate the individual by breaking down conventional patterns of thought in order to make way for personal experiences and discoveries which will enable him to see his own potentialities and limitations."

Johannes Itten, a Swiss painter, had taught art that way in Vienna before Gropius brought him to Weimar. He called his method "the big house-cleaning of the mind" and his students called it "the purgatory."

Moholy-Nagy and Josef Albers refined this approach to elementary art education which is essentially based on the ideas of Frobel and Montessori and which is today practiced in just about every art course from Kindergarten to University in the Western World.

Dean Wurster wrote me from Berkeley: "When we started our new five year curriculum in 1953, it seemed correct in an undergraduate curriculum to have a year to perceive and portray. This is the way to shake the self-consciousness of the young students straight from high school ... It is really an aptitude test and seems better in many ways than any formal one."

If the Bauhaus had made no other contribution than this course it would for this alone deserve an honored place in art history.

Next was workshop instruction in a craft of the student's choice. This was a three year course. It required a formal apprenticeship contract with the local trades council, an official body still much alive in Germany as an outgrowth of the old crafts guilds. At Weimar two "masters" instructed these workshops -- a craftsman and an artist -- to train the hand and the eye simultaneously. Later in Dessau, these two masters were replaced by one. For by now Gropius had trained what he has called creatively ambidextrous teachers from among his students. Among them were Herbert Bayer, Marcel Breuer and Josef Albers.

There were workshops in nearly all the crafts -- weaving, carpentry, metal work, printing, ceramics, stage craft, stained glass, mural painting and what have you.

It all was to lead up to architecture, however. It all strove for what the prospectus called "the collective wrok of art -- the building -- in which no barriers exist between the structural and the decorative arts."

"Training in a craft," the prospectus stated, "is a

prerequisite for collective work in architecture. This training purposely combats the dilettantism of previous generations in the applied arts."

This three year craft training resulted in an official Journeyman's diploma and, if real design ability merited it, an additional Bauhaus diploma.

Only with such a diploma could the student enter the third and most important stage of Bauhaus education - the course in architecture with practical experience in the so-called Research Department where architecture was both taught and practiced.

Due to lack of space, funds and commissions this phase of Bauhaus teaching was only partly realized. Times were bad. In the Weimar days most of Gropius' own work remained on paper. The only important architectural products of that time were a theater in the neighboring town of Jena, an experimental building in the 1923 Bauhaus exhibition, and a villa in Berlin. Students and masters of all workshops participated in all of them.

In Dessau architecture was taught in a more definite and systematic fashion. As you know, in 1928 an architect named Hannes Meyer -- apparently a rare error in Gropius' judgment of people -- and, in 1930, Mies van der Rohe took over.

But the Bauhaus never had the opportunity to be really and essentially an architectural school. Engineering and technical training had to be obtained elsewhere. It was purposely a school, or, as I have said, a laboratory, of design, the culminating effort of which was to and did in many respects lead up to architecture, to the building of the future.

And therein lies idea number one -- an idea I consider eminently viable today.

In the high counsels of the American Institute of Architects, for which I work, there is now increasing talk and concern for the architect's responsibility for the total man-made environment."

The Bauhaus aim was quite directly to prepare its students for this role as master builder, as the design coordinator who could bring order and beauty into the chaos of the conflicting demands of our technological civilization.

This new environment of order and beauty cannot be created by individual geniuses -- even if, Heaven forbid, we could produce enough of them. Both technically and creatively it will require the humility and discipline of teamwork.

Gropius has said and he has taught:

"I see in the systematic development of voluntary teamwork a twofold guarantee: Protection of the individual and his specific qualities in his struggle against becoming a mere number and, at the same time, the development of a common expression rather than one of pre-

tentious individualism."

If you believe that our cities need order and uniform cornice lines and harmonious common expression, you have here viable Bauhaus idea number two.

Bauhaus idea number three seems equally obvious, equally viable, and in its idealistic aspects equally far from actual attainment. It is expressed in the simple and ancient thought of learning by doing.

There is of course much practical and experimental work being done in our design and architecture schools today. But most of this is in the nature of class problems. Gropius sent his industrial design students into the factories and the Bauhaus made a handsome income from doing actual design work for industry in its workshops. His advanced architecture students worked with him on his commissions and most of all were sent out on the building site to work on actual construction jobs. The term "master builder" seems to imply this approach.

As we think and talk of broadening architectural education and architectural competence, this phase of the Bauhaus idea may be well worth reflective consideration.

My next point -- Bauhaus viability number four -- is this: Is not the real integration of art and architecture still a most valid goal? Should we not still be striving for the complete building as "the final aim of the visual arts" which architects, painters and sculptors create from its inception.

This is a far cry from the usual practice of designing a building and then, when it is all but completed calling in a painter and telling him: "Here, paint something on that wall!"

We have all heard this discussion and we all rejoice over such truly integrated works of art and architecture as Philip Johnson's Roofless Church in Harmony, Indiana, which just won an AIA Honor Award.

But the teamwork Gropius has preached for a life time is rarely practiced and our architecture is the worse for it. Nor will we find many architectural schools which would invite the Feiningers, Klee's and Kandinskys of our time to teach, grope, fumble, experiment and take chances alongside the craft teachers with their students.

You may say that all these are ideas and ideals rather than specific methods. They stand alongside the historic Bauhaus accomplishment of having brought art and industry together -- as was, probably, inevitable anyway.

But in all this, as Lux Feininger has pointed out to me, Bauhaus teaching, and particularly that of Josef Albers, in its stress on art in craftsmanship and craftsmanship in art, has always emphasized

thought. The German word for art, "Kunst", derives from "Konnen" which means "ability", "power", "faculty," "knowledge", or, in the vernacular, "know-how." This, as the Bauhaus knew and taught, implies thought and discipline in approaching any design problem.

I agree with Lux Feininger that while all else the Bauhaus did and taught may be contemporaneous to its unique period in history, this particular contribution absolutely lives on.

If you look around in our art galleries today you find that we are again, as I have said before, in a period of whim and utter romanticism. Thought is unpopular and replaced by more or less phony spontaneity more or less phonily rationalized.

But you don't have to go as far as an art gallery. The sins of ingratiating surface decoration which the Bauhaus fought with thought and integrity are celebrating a gaudy and gleeful revival. If you are sick of berating superfluous fins on cars we might, for a change, berate lacy and unfunctional skins on buildings. Surface decoration, novelty stunts and gift wrapping are just that, whether they are eclectic or modern.

One of the deans I consulted wrote me: "In general, I feel that the Bauhaus was a needed strong medicine at the time."

As I look around, I think we can stand another injection of this medicine -- not, by any means, to stunt the development of bare and square glass box architecture towards freer more imaginative forms, but to discipline untrammeled self-expression in favor of thoughtful form.

Herbert Bayer has almost poetically expressed this thought in a "Homage to Gropius" he has asked me to read on this occasion.

Bayer has written:
"for the future
the bauhaus gave us assurance
in facing the perplexities of work;
it gave us the know-how to work,
a foundation in the crafts,
an invaluable heritage of timeless principles
as applied to the creative process.
it expressed again that we are not to impose aesthetics
on the things we use, to the structures we live in,
but that purpose and form must be seen as one.
that they seldom can stand alone.
that direction emerges when one begins to consider
concrete demands, special conditions, inherent
character.
but never losing perspective
that one is after all an artist.
whereas the painter can only be guided from within.
the bauhaus existed for a short span of time

but the potentials, intrinsic in its principles have only begun to be realized.
its source of design remain forever full of changing possibilities.
the bauhaus is dead.
long live the bauhaus.

i pay homage to gropius
for his creative intuition.
for his relentless perseverance in the advancement
of life.
for his strength of mind and character
in standing firm against opposition and slander.
for his inspired leadership.
for his deep concern with man and his community.
for his search for a common basis of all under-
standing
beyond the mastery of material and physical things.
for his belief in personality
as the ultimate decisive value.

ACADEMIC VERSUS VOCATIONAL TRAINING IS A NEW SYNTHESIS POSSIBLE ?

Address delivered by
ESMOND SHAW, Head Department of Architecture
at Cooper Union, New York, at Columbia University
on March 23, 1961.

The charter establishing The Cooper Union for the Advancement of Science and Art was granted by an act passed by the New York State Legislature on February 17, 1857. This act was amended on March 21, 1857 and again on April 13, 1859. The act was passed "for the purpose of founding a public institution in said city (New York) for the advancement of science, art, philosophy and letters." It stipulated that the premises of the institution - "shall be forever devoted to the instruction and improvement of the inhabitants of the United States in practical science and art," and that such instruction was to be free to all who could meet the entrance requirements regardless of race, creed or sex.

In a letter which accompanied the Trust Deed, Peter Cooper defined further the character of the institution he founded. He wrote, "I desire to make this institution contribute in every way to aid the efforts of youth to acquire useful knowledge, and to find and fill that place in the community where their capacity and talents can be usefully employed with the greatest possible advantage to themselves and the community in which they live."

In the Annual Report of 1874 a sort of reassessment of the aims of the institution appears. "Dependence on their own personal labor, is the heritage of a large majority of mankind. This fact is the source of much of the happiness, freedom and sense of individual

dual power and usefulness, or of much of the misery, the slavery, and the helpless dependence on others that falls to the lot of so many of the human race. Education only can turn this almost universal necessity of work, into different degrees of one or the other of its general consequences. But while the political institutions, and the social order of this country invite every man to the possession of his "inalienable rights of life, liberty and the pursuit of happiness" . . . it is education alone that can enable a man either to claim his rights, or to use his opportunities. All abstract and rudimental (academic and elementary) education leads, more or less clearly, to the perception of such rights and opportunities as are within the reach of American citizens. But it is practical education only that can put these within the individual power. Most of the education of the common schools and colleges is of this rudimental, or of the abstract kind, that does not go far enough to reach the practice of life. Hence a great many helpless scholars are yearly sent into the world to learn how to earn a living, either by acquiring a skill to which their education, thus far, has only been an introduction, or for the lack of means to do this, to fall into some routine, and unskilled form of service, or to depend upon their wits, speculations or dishonesty, for their means of subsistence. This sort of education is often the natural precursor of pauperism and crime.

".... Hence, industrial schools, schools of Design and of Art, Polytechnic and practical institutions of every kind, where drill (practice) and instruction are combined, are felt to be the great want of the age, and of this country."

"Webster's Dictionary gives seven definitions for the word academic and two for vocational. In the title of this paper academic is taken to mean, "of, or pertaining to literary, classical, or liberal studies in distinction from technical or professional." Vocational is to be understood as, "training for the pursuit of a vocation or profession." During the nineteenth and early part of the twentieth century these two forms of education were completely separate and distinct and could be combined only by pursuing both, one after the other. Many professional curricula still show the influence of this division by preceding the professional training with from two to four years of liberal arts studies.

In the last forty years there have been three major influences at work which have tended to break down the distinction between academic and vocational training. The first of these grew out of the laudable ambition to "humanize the engineer". In order to achieve this desirable result, departments of humanities or of liberal arts were introduced in the engineering and science schools. This trend has now reached the stage where no engineering school would feel entirely respectable unless it could boast of a department or division of liberal arts. Whether this has succeeded in entirely removing the hair from the ears of the engineers let others determine.

The second modifying influence was brought about by the passionate desire of the schools of art and design for academic respectability, that is, for the accolade of the baccalaureate degree for their graduates. These schools soon discovered, that in order to achieve this distinction, it was necessary for them to include large areas of academic study in their programs. Their harassed administrators also began to learn how inflexible a thirty-two credit academic year can be, especially one in which lecture and studio work are combined.

The third modifier was the discovery, on the part of both the academic and technical schools, that fine arts and design training can also constitute a form of education. The report of the Massachusetts Institute of Technology Committee for the Study of Visual Arts (1952-1954) made this statement: "Because art is a response to ever-changing relationships, it is relevant to one of the chief problems of our time. to show how an artistic experience works in behalf of education, one might indicate that civilized accomplishment is normally the result of alert, sensitive, and inventive personalities and suggest that the power which art exercises over the imagination can only add to the acumen of the person who can make use of it. Thus, besides directly informing the mind . . . an art program can cultivate a feeling for intuitive qualities which cannot be strictly advanced by logic, yet upon which the modern scientist finds himself increasingly dependent. It can make confident a belief in the unprovable and incalculable by visibly demonstrating that doubt and scrutiny (are) the most serviceable of men's tools." As a result of this new attitude toward art training, many liberal arts colleges and technical schools now have art programs or artists in residence, or both, and make available visual arts training to their students.

When The Cooper Union opened in the autumn of 1859 the School of Design for Women had already been occupying space in the Foundation Building for about a year and a half. This school has been "organized some years . . . (before). . . by the patient and generous efforts of a private society for the purpose of giving instruction in the arts of design at a moderate cost, to females who might desire to fit themselves to become teachers, or to secure a livelihood in the industrial department of art. During the year previous to the execution of the trust deed (April, 1959), the school had, by permission of Mr. Cooper, occupied a suite of rooms in the "Union Building." The Trustees . . . at once incorporated it into the Union, as an organic part of the institution..."

That the Trustees were seriously concerned about the School of Design for Women is amply proven by this excerpt from the second annual report.

"A French writer, M. Lagrange, has recently made an appeal in behalf of the establishment of government Schools of Design (for Women), based upon

such conclusive arguments, expressed in terms so suitable for this Report that it is deemed expedient to extract from *The Crayon*, in which the article has been reproduced, a portion of his judicious remarks.

"That Music and Dancing are not the only arts that conduct women to fame and fortune, the above instances abundantly demonstrate Painting, Engraving, and Sculpture, similarly encouraged, promise equal success; they provide a more assured support, in its being better acquired, and a more substantial renown, and especially a calmer and chaster existence. In the crowd of those above referred to, we must admit that some there are who could not be cited as models of domestic life. None, at all events, found in the art to which they were devoted a daily temptation and a lasting snare - a permanent and always craving abyss for victims; none have been placed in that horrible alternative of either abandoning a vocation that supports them, or of dissolving the ties that minister to a pure social intercourse. With the candidate for the stage how different! She early finds on the benches of the Conservatoire glances that offend her; the day she passes its threshold a life of risk opens itself before her, and risk in the life of a woman is but a synonym for disorder. Driven from city to city in quest of precarious engagements, and exposed to the questionable attentions that custom allows, open to the wiles of infamous agents, and ever struggling with cupidity and ignorance, in the duel between honor and fame she too often loses one without gaining the other, and is forced to descend from the wooden platform where she has fruitlessly paraded herself, to sink into the arms of misery, full of remorse and disgust at ever having drawn the breath of life"

For thirty years after its founding the educational activities of Cooper Union consisted primarily of: the School of Science and the School of Art in the evening, the Women's Art School in the day, the Library and Reading Room, and the Saturday Night Lectures for the People. This was the case in spite of the fact that the charter and the letter accompanying the trust deed both stressed the importance of "the establishment and maintenance of a thorough polytechnic school - as soon as the funds . . . will warrant such an expenditure." Apparently it was not until 1900 that the funds at the disposal of the Trustees were sufficient for the establishment of the "thorough polytechnic school -" for it was in that year that "The Day Technical School" had its beginning. This Day Technical School was known as The Institute of Technology between 1922 and 1942 and since the latter year as the School of Engineering. It includes the former Night School of Science.

The present School of Art and Architecture grew out of the former Night School of Art and the Women's Art School. Included in the Night School of Art, from the beginning, were courses of instruction in architectural, mechanical and freehand drawing. The original program in the Night School of Science offered

courses in Mathematics, Chemistry and "Mechanical Philosophy."

In 1931 and '32 a new administration took over the Night School of Art and the School of Design for Women. Its first objective was to broaden the training in design so that graduates might find a wider field of opportunity open to them. Instead of being brought to proficiency in one highly specialized craft (architectural modelling, fashion illustration, etc.), which might or might not offer any job opportunities, students were trained to understand the fundamental principles of design in a wide range of the visual arts and in many different materials.

If this begins to sound familiar to this audience there is every reason why it should. In the 1930's, where else but in the Bauhaus of Walter Gropius could training in the visual arts find a model for its guidance? At Cooper Union in the years 1931-37 the entire Art School admitted its debt to the principles laid down at Weimar and Dessau. To the extent of the ability of its students and its teachers it tried never to copy end results but to abide by the basic tenets of Gropius who wrote, "The Bauhaus was inaugurated with the specific object of realizing a modern architectonic art, which, like human nature, should be all embracing in its scope. Within that sovereign federative union all the different 'arts' (with the various manifestations and tendencies of each) - every branch of design, every form of technique - could be co-ordinated and find their appointed place."

There were, of course, other implementing reasons for the form which the curriculum took at Weimar and Dessau. Modern architecture should reflect the machine age, and make use of the machine and its mass produced materials. Buildings should be logical and direct statements of their structure and of their function. Students were to receive "objective tuition in the basic laws of form and color," which would enable them "to acquire the necessary mental equipment to give tangible shape to their own creative instincts." And "artistic design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life." Finally the Bauhaus laid great stress on the need for designers to be familiar with both business procedures and production methods. "Our ambition was to raise the creative artist from his other-worldliness and re-integrate him into the workaday world of realities; and at the same time to broaden and humanize the rigid, almost exclusively material mind of the business man. Thus our informing conception of the basic unity of all design in relation to life was in diametrical opposition to that of "art for art's sake," and the even more dangerous philosophy it sprang from: business as an end in itself."

All of these aims constitute at the same time the loftiest set of ideals and the most practical set of methods for training in the visual arts. They are just as applicable today as when they were first

enunciated. Of course the obvious question arises. Did the Cooper Union School of Art and Architecture succeed in applying them? Equally of course the answer is: no, not entirely. But we had a lot of fun and excitement in trying to do so. It was much easier to find students who were willing to subject themselves to the new disciplines than to find instructors to teach them, but since everyone was trying their best to learn and to experiment the end results were not too disappointing.

Geoffrey Scott in the opening paragraph of his book "The Architecture of Humanism" quotes Sir Henry Wotton's paraphrase of Vitruvius on the requirements of good architecture. Whether we call these essentials utility, strength and beauty, or Commodity, Firmness and Delight, Scott's thesis that "architecture is a focus where three separate purposes have converged" is essentially correct as his book attempts to prove.

Just as there are three disparate conditions to good architecture, so are there three separate branches of study in a good curriculum in architecture. And these three areas are the academic, the technical, and the vocational. Further, unless we succeed in making of our whole program a focus where "these three separate purposes have converged" we will still have a long way to go before we produce ideal training for architecture.

This is the new synthesis toward which all our energies should be directed. If we can evolve a curriculum which is a vital, living organism, and in which its three separate stems are joined and interrelated, we will have produced a good design. In producing this good design we will discover, as always, that the "sum of the whole is greater than that of its parts." The reason for this, of course, is that the components in any synthesis are modified as the parts achieve a new unity.

But no matter how much we may want to achieve this new synthesis, it will be beyond our reach if we do not base it on an underlying philosophy at least as strong and uniform as that of the Bauhaus. Such an operative philosophy of education cannot be developed, on demand, as a good cook can prepare a stew. It is invariably the product of the thinking of men of deep conviction. Equally invariably it always reflects the temper of the times. This does not absolve us from the responsibility of encouraging the development of such an underlying and unifying stem of beliefs. It is only by helping to establish acceptable standards that we are able to influence and modify the structure and form that the immediate future will take. Only by orienting the subject matter of teaching to a defined objective can we hope to create an academic environment in which future aesthetic trends may be encouraged to develop and to find their inception.

About fifteen years before Cooper Union was founded, Ralph Waldo Emerson wrote in his "Essay on Art."

"Beauty must come back to the useful arts, and the distinction between the fine and useful arts be forgotten. If history were truly told, if life were nobly spent, it would be no longer easy nor possible to distinguish the one from the other. In nature, all is useful, all is beautiful. It is therefore beautiful because it is alive, moving, reproductive; it is therefore useful because it is symmetrical and fair. Beauty will not come at the call of a legislature, nor will it repeat in England or America its history in Greece. It will come, as always, unannounced and spring up between the feet of brave and earnest men. It is in vain that we look for genius to reiterate its miracles in the old arts; it is its instinct to find beauty and holiness in new and necessary facts, in the fields and roadside, in the shop and mill."

LEWIS MUMFORD IS AWARDED
ROYAL GOLD MEDAL FOR
ARCHITECTURE 1961

(From the RIBA Journal, February 1961)

Her Majesty Queen Elizabeth, on the recommendation of the Royal Institute of British Architects, has awarded the Royal Gold Medal for Architecture for 1961 to Professor Lewis Mumford, United States of America.

This is the eighth occasion on which the Royal Gold Medal has been awarded to an American.

The Royal Gold Medal for the promotion of Architecture, instituted by Queen Victoria in 1848, and continued by King Edward VII, King George V, King Edward VIII, King George VI, and by Her Majesty Queen Elizabeth II, is conferred annually on some distinguished Architect, or man of Science or Letters, who has designed or executed a building of high merit, or produced a work tending to promote or facilitate the knowledge of Architecture or the various branches of science connected therewith.

The Royal Gold Medal is usually presented to the recipient in the spring of each year but as Professor Lewis Mumford will be coming to this country late in June to attend the Congress of the International Union of Architects the Medal will be presented to him, subject to confirmation, at a meeting to be held at the RIBA on 27 June at 6 p.m.

The name of Lewis Mumford is associated in everyone's mind with the word 'cities'. Even by those who have not read him he is regarded as the doctor in this matter - the man sitting at the civic bedside with a finger on the patient's pulse. The latest bulletin will be posted up in his forthcoming book, "The City in History, Its Origins, Its Transformations, and Its Prospects."

His world-wide reputation springs from such earlier books as "Technics and Civilization" which appeared in 1934, and "The Culture of Cities" published in 1938, in which he points out the changes in the structure of cities caused by social, political, economic and defence factors.

A disciple of Sir Patrick Geddes, Lewis Mumford has taken a keen interest in post-war town planning in this country as well as in America. He became an Honorary Associate of the RIBA in 1942, and in 1957 was awarded the Gold Medal of the Town Planning Institute.

Reviewing "The Culture of Cities" in the JOURNAL, November 1938, Sir William Holford wrote:

'Not long ago Lewis Mumford published a work entitled "Technics and Civilization" which was frowned on by scientists but which proved extremely stimulating to artists. His new book, "The Culture of Cities" which is something of a sequel to it, is a more direct and satisfying expression of the author's creative mind and encyclopaedic intelligence...'

Urban planning currently is where, like contemporary architecture was at the beginning of this century not understood and in many cases not wanted. Unfortunately the work of Lewis Mumford stands with urban planning. However, it is very likely that in the not too distant future his name will be as well-known as Frank Lloyd Wright is today, for we must not forget that important as buildings are, cities are more important.

EXCERPTS FROM THE ADDRESS GIVEN BY DR. WALTER GROPIUS

Upon receiving the honorary degree of Doctor of Humane Letters from Columbia University, March 21, 1961.

To-night I should like to talk about the ambiguous position of the architect in his relation to society and about his double role as a citizen and a professional. I want to point out why he, armed to the teeth with technical intricacies, design theories, and philosophical arguments, so rarely succeeds in pulling his

weight in the realm of public domain where decisions are made which vitally affect his interests. Since popular opinion holds him responsible for the condition our cities, towns and our countryside have gotten into, I would like to examine where exactly he stands in this respect and which avenues of action are open to him to broaden his influence.

When trying to take a stand, I would like first of all to extricate myself from the verbal jungle we have gotten ourselves into. What, actually is chaos? One of Webster's definitions is: "A state of things in which chance is supreme." Well, those of us who welcome "chaoticism" may take comfort from the fact that the ancient Greeks considered Chaos to be the oldest God of all times.

Personally I do not feel too fearful of this God, who returns periodically to stir up things on earth, because never in my life-span has the architectural mission looked any less dangerous, less difficult and chaotic to me as it does now. It is true, in the beginning of the struggle the battle lines were drawn more clearly, but the fight was essentially the same: the coming to terms of a romantically oriented, jealously individualized architectural profession with the realities of the twentieth century. It seems to me that the specter of confusion is haunting mostly those who, for a short while, thought they had won all the battles and found all the answers; those who have come by their inheritance too easily, who have forgotten the great goals set at the beginning and find now their equilibrium upset by new developments in the social and technical field.

"Our verbal glibness often obscures the real obstacles in our path which cannot be sidestepped by brilliant and diverting oratory". It also creates too rosy an impression of the actual influence architects are permitted to take in the shaping of our larger living spaces.

I find that an architect who wants to help mould the evolutionary forces of his time instead of letting himself be overcome by them, must distinguish between two sets of components which are apt to influence and direct his work. The first one consists of the human trends which gradually move a society towards new patterns of living; the second consists of the contemporary technical means and the individual choices of form expression which help these trends to take shape. It is imperative never to lose sight of the first while getting embroiled with the second because the architect is otherwise in danger of losing himself in the design of technical stunts or in personal mannerisms.

The potentialities of the new technical means fascinated my generation just as much as it does the architect of today, but at the beginning of our movement stood an idea, not an obsession with specific forms and techniques.

I cannot accept, therefore, the verdict of the critics that the architectural profession as such is to blame

for the disjointed pattern of our cities and for the formless urban sprawl that creeps over our countryside. As we well know, the architect and planner has almost never received a mandate from the people to draw up the best possible framework for a desirable way of life. All he usually gets is an individual commission for a limited objective from a client who wants to make his bid for a place in the sun. It is the people as a whole who have stopped thinking of what would constitute a better frame of life for them and who have, instead, learned to sell themselves short to a system of rapid turnover and minor creature comforts. It is the lack of a distinct and compelling goal rather than bad intentions of individuals that so often ruins attempts of a more comprehensive character to general planning and sacrifices them bit by bit to the conventional quick profit motive.

Julian Huxley, the eminent biologist, warned recently that "sooner rather than later we must get away from a system based on artificially increasing the number of human wants and set about constructing one aimed at the qualitative satisfaction of real human needs, spiritual as well as material and physiological. This means abandoning the pernicious habit of evaluating every human project solely in terms of its utility

I was somewhat startled, therefore, by a sentence in the recent A.I.A. Report on the state of the profession: "The total environment produced by architecture in the next forty years can become greater than the Golden Age of Greece, surpass the glories of Rome and outshine the magnificence of Renaissance. This is possible provided the architect assumes again his historic role as Masterbuilder."

How does this vision compare to the realities of the situation at hand? Don't we need to remember that such highpoints in history came about only when the skill and artistic inspiration of the architect and the artist were carried into action by the clear and unquestioned authority of those who felt themselves to be the rightful representatives of a whole people? The Greek pinnacle was reached by the courage and foresight of their leader Pericles who pulled together all financial and artistic resources of the whole nation and its allies, including the military budget, to force the erection of the Parthenon. The Romans, spreading this Mediterranean heritage over the whole of the Roman Empire, set in their buildings monuments to the centralized power of their leaders. The Renaissance, after giving birth to fierce political rivalry, harnessed all secular and clerical powers, all craftsmen and artists for the glorification of the competing principalities. Wherever we look in history, we find that the rulers took no chances with the individual tastes and inclinations of the populace, but imposed strict patterns of behavior as well as a hierarchy of religious, civic and economic standards which dominated architectural and artistic expression. In Japan this even covered the proportionate size of all domestic architecture which was strictly regulated according to birth, rank and occupation of the owner.

All these systems have produced magnificent results in one period or another, but they have no roots any more in our modern world. Even if some authoritative remnants are still around in the form of large corporations and institutions this cannot conceal the fact that the architect and artist of the 20th century has to face a completely new client and patron; the average citizen or his representative whose stature, opinion and influence is uncertain and difficult to define compared to the authoritarian lord of the past. As we have seen this citizen, as of now, is not at all in the habit of extending his vision beyond his immediate business concerns because we have neglected to educate him for his role of cultural arbiter. He repays this neglect by running loose, only here and there restricted by social ambitions from recklessly following his commercial interests. Though he is quite aware of the restrictions the law puts on his building activities, he is almost totally unaware of his potentialities to contribute something positive, socially and culturally, to the actual development, change and improvement of his environment. So far we are only trying to prevent him by zoning laws, from committing the worst abuse, but I feel that unless we take the positive step of trying to mould him into the man of responsibility he must become, there will be little chance for the "masterbuilder" ever to assume his comprehensive historic role as creator of cities again.

I remember an experience I had myself years ago when, on the occasion of my 70th birthday, "Time" magazine commented on my career. After coming to this country, they said, I had been "content to teach only," as if this were, in itself, a minor occupation as compared to that of a practicing architect. Apart from the fact that the paper was misinformed -- I had never given up my practice -- it brought home to me again the realization that the profession of the teacher is looked upon in this country as a kind of refuge for those visionaries who cannot hold their own in the world of action and reality.

. . . Just as our profession fifty years ago closed their eyes to the fact that the machine had irrefutably centered the building process, so now it is trying to cling to the conception of the architect as a self-sufficient, independent operator, who, with the help of a good staff and competent engineers, can solve any problem, and keep his artistic integrity intact. This, in my view, is an isolationist attitude which will be unable to stem the tide of uncontrolled disorder engulfing our living spaces. It runs counter to the concept of Total Architecture which is concerned with the whole of our environmental development and demands collaboration on the broadest basis.

. . . I am convinced that a surprising amount of individual whimsy, yes even aberration and downright ugliness could be tolerated without causing serious harm if only the grand total design, the image a society should have of itself, would emerge

clearly and unequivocally. What we admire in the achievements of city builders of the past is the fact that their work reveals so clearly the ultimate destination to which each individual feature was put as an organic part of the whole area. This was what made the city perform its functions well and gave the people a stimulating background for all their activities. They achieved this miracle because they never violated the main purpose of the general plan yet never forced uniformity of design.

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ANNIVERSARY PARTY
of the ARCHITECTURAL LEAGUE OF NEW YORK
February 6, 1947

IN HONOR OF HOWARD GREENLEY
20th President 1921-1923
AND HIS ADDRESS ON THE OCCASION

There has been so much sentiment and so much real affection for me, everywhere in evidence, during the planning of this anniversary occasion, that words fail me in any attempt to acknowledge it. You have done me too much honor. I can only say that I am glad to be still extant and something more than a cherished memory. As it is, I am the one who will cherish the memory of each and everyone of you and of your infinite kindness.

If I were subject to embarrassment - which most of you know, I am not - I might observe that the encomia, lavished upon me by Mr. Harrison and Mr. Williams, vastly exceed the trivia of my deservedness or accomplishment. But as they have gone to some pains, to build me up to a semblance of greatness, I accept their homage gracefully and with due reverence. It is just possible there may be an element of truth, in their observations.

Also I am greatly enjoying my obsequies, this evening. You must understand that it is a signal honor to be not only judged, but hung by such eminent artistic jurists as Chester Price and Hugh Ferriss. These are the gentlemen who conceived the idea of this exhibition and carried it into effect. I shall comment on it, when I speak of former League exhibitions and the impact of their cultural influence; but now I want to tell Chester and Hugh how deeply grateful I am for their interest and personal concern in me, and for their revival of some almost forgotten chapters of League history. I am equally grateful to the prime mover; to this Deus ex Machina, who conceived the idea of this anniversary, and with his customary energy and enthusiasm, carried it into effect. I refer

to the Chairman of the Committee on Arrangements; the one and only Andy Reinhard, no less. Let me also take this opportunity to thank so many others of you, for your cooperation; for this evidence of your affectionate regard.

I hope I have made you understand I did not seek this center of the stage, voluntarily. I have simply been pushed into the lime light after thinking I had at last attained a happy state of comparative obscurity; to be on the audience side of the footlights, as it were.

I am not in the least unhappy about it. To be the central figure, in this twenty-fifth anniversary party, is very satisfying to my morale. Even my friend Harry Hofmeister's observation - "Wait till you get the bill for it" - doesn't discourage me, in the least. In fact, I shall consider it my 25th Birthday party, although it is quite a long time since I was twenty-five. As that seemed very ancient to me then, I was twenty-five for quite a long time. Having outgrown that notion I propose, from no on, to have my succeeding birthdays on February 6th, and remain three score and ten, for quite a long time, - I hope! There may be a chance for me, at that. George Licht said to me, the other day, as we came into the League, "You know, you walk like a very young man." As it happened, George saw me walking down hill; he might not have said it had I been going in the reverse direction.

In the program for this evening, it was stated that I would speak on the League and the Spirit of Fellowship, that I personified. In the summary for the Press, which I was asked to check over, the subject was the Spirit of the League and the significance of League Fellowship. This may be one Spirit too many for me to contend with, unless you credit me with a dual personality, with separate spiritual identities. I think it will simplify matters if we agree they are one and the same thing; indivisible and inseparable, in that one presumes the existence of the other; a spiritual unity without which the League could not have functioned, so successfully, throughout its long history.

Spirit in the abstract, is supposed to be something imponderable; intangible. We have documentary evidence, from the program, that I personify the spirit of fellowship. If you agree that I combine the two, you have 165 pounds of spirit, both ponderable and tangible. Recognizing these same qualities, among the members present, a rapid calculation would place the live load on the floor at 120 pounds per square foot, spiritual measure. I trust our distinguished women members may accept this figure. I have not estimated any dead load; the League does not recognize any such thing.

Now having proved I am a spirit of sorts although by no means an Ariel in appearance, I think I will now ask you to accompany me on a little retrospective journey. I may be able to summon out of the past, some fragmentary recollections; some slight evidence of the genius or talent, or more likely sheer luck, which led up to the eminence of being a president of

the League, and now culminating in this apotheosis - I can scarcely call it less - before all the laurels fade.

Obviously a child of destiny, yet my birth was unheralded by any supernatural manifestations. There may have been an eclipse of the moon, but it is not recorded in the family bible. No bronze tablet on the wall of the house, in Ithaca, N.Y., commemorates the event.

At an early age, I found myself translated to a small city in New Jersey, Perth Amboy by name, the center of the terra cotta industry. My father, being the treasurer of one of these companies, it was in such surroundings that I got my first intimations of architecture, from the ornamental terra cotta then produced. My earliest mud pies were of excellent New Jersey clay, and as I grew up and was allowed to go about the plant, I was generally to be found in the modelling and plaster casting section where miracles, to my young eyes, were performed. It was fascinating to watch people like Ricci, Orazio Piccirilli, and Domingo Mora at work in the modelling studio; my first intimations of sculpture.

Domingo Mora, a fine old Spaniard, was the father of Luis and Jo Mora. Many of you will remember Luis, in the good old days up in 57th Street. An early water color sketch of me, which you can see in the Grill Room, was done when he was fifteen years old. I recall an exhibition of drawings and water colors he and his brother Jo, and I produced, at the respective ages of 10, 11, and 12 years, for the edification of our schoolmates. We even had a catalogue and a price list, ranging from 10 cents to a maximum of 35 cents. Certainly this might be considered as a precursor of the destiny that awaited us.

I shall pass rapidly over the phase of school and college days. Some illustrations in the college publications might be worth recording: the ability to draw being my sole equipment for the future, plus a background of general education, in what was called the liberal arts. Mindful of my father's early counsels to me in the direction of architecture, as far back as the eighties, I proceeded, on my graduation, to make the rounds of architectural offices in New York. I was armed with letters to several firms, given me by the family lawyer, telling them I was a good honest boy and that he would consider it a personal favor if they might employ me. Letters of introduction always end that way.

Richard M. Hunt was my first port of call. Mr. Hunt was given to expletives and when I was ushered into the presence, he was just getting rid of a man who was trying to sell him a safe. "Get the hell out of here and don't come back," said he to the salesman, upon which he swept everything off his desk into the waste basket, including my letter. "Now what the hell do you want," I ventured, tremblingly, to say that my credentials were in the letter. "Never mind the letter, what do you want?" I want to be an architect, I babbled. "Good," said he, "any experience?"

None said I but an architect's office seemed to me a good place to get it. "No room and no time to bother with you here. Go to Paris and when you get back, I'll give you a job. Good bye."

Somewhat shaken by this experience, I next called on Stanford White, then in the Mohawk building. Here the picture was altogether different. He read my letter and, forthwith, consecrated twenty minutes of his valuable time, to me. I can see him yet; every thing about him, including his short cropped hair, fairly bristled with energy. After some observations about the profession, in the process of drawing me out, he said, "Spend a year or two in an office and if you can stand the "gaff" and still want to be an architect, go abroad. There are no schools here that can approach the Beaux-Arts. Sorry we have no place now, in the office, for apprentices. Good luck; come and see me again." On my way out, I began to think there was something in a profession that produced men like Stanford White.

At long last I found a haven in the office of Carrere and Hastings, at 44 Broadway. Most of the architects were in the downtown area, at that time. Mr. Hastings, affable and smiling said, "This is just the place for you, young man. We have an atelier here where you can learn the elements of architecture, and we can use you, later on, in the drafting room." Both he and Carrere had been at the Beaux-Arts and the French language was the medium for much of the conversation, between them. It was all very wonderful until the fateful Monday morning I reported for work. Hastings had totally forgotten our interview and I was assigned to a job by Mr. Ford, the head draftsman, who didn't bother to question my credentials. I was just another draftsman. Forthwith I was projected into an unknown world of T-squares, triangles, scales and great rolls of detail and tracing paper. The only familiar things were pencils and erasers. On top of the drawing board, assigned me was a large blue print which I made out, from the title, were street trusses to support the ceiling of a court room, in the Paterson City Hall. At least one million rivets stared me in the face. Ford casually explained that a cornice member had to be studied to conceal angle braces, at the foot of each truss, and to do it at full size! I dimly remember his saying, "If you want to look at some photographs of cornices, you will find them up in the library." That, I may say was my first introduction to a cornice. There had been no cymas, coronas, dentils, eggs and darts, or bed moulds in my life, up to that fateful moment.

Well, believe it or not, by the grace of the God who takes care of children, drunks, and Americans, I did produce a cornice of sorts, although I still shudder at the recollection of that profile. Finally Hastings showed up and I said, "Mr. Hastings, is this the sort of thing expected of a man who wouldn't recognize a Doric column, from a hat rack?" Well that afternoon, I was drawing the Doric Order and learning about modules and such. Donn Barber was in the atelier and about to go to Paris. How I envied him.

That was a happy year. In the Spring of 1895, Mr. Carrere invited me to go to the opening of the Architectural League Exhibition. He was a kindly man; took me about the galleries; showed me the important exhibits and introduced me to a number of the architects. George B. Post was President, at that time. With the thrill that comes once in a lifetime, I felt myself in the company of giants; God-like creatures who could transform the elements into imperishable forms of beauty. You see I was still very young, at the time.

Two more years to find out what made the wheels go round from which I emerged, bloody but unbowed - and then the pay off. Paris bound on a beautiful May morning, in 1897. Since I understand Mr. Corbett and Mr. Levi are proposing to entertain you with a recital of my misdemeanors, during my student days at the Ecole and, in the process, completely undermine your confidence in me, I shall pass lightly over those critical yet gladsome years. I shall merely state that my return to America, with a diploma under the arm, was not heralded by brass bands, newspaper reporters, or any reception at the City Hall. My uncle a military man, met me at the steamer. The spectacle of his nephew, hotly pursued by the bath steward in protest over a forgotten tip, was such an affront to his dignity that he refused to recognize me, until I emerged from the pier. Right away, I was obliged to confront the bitter facts of life; salutary but unpleasant. No more beer and skittles, for the time being.

Here I will ask you to return with me to Perth Amboy, the scene of my childhood days. There my memory was still green; my good mother had seen to that. Every mention I had received at the Beaux-Arts, was proudly reported to the neighbors. "I have just had a letter from my son, in Paris, and he has been awarded, etc., etc." Well, the result of this parental activity was that a few months after my return, the good ladies of the local Civic and Improvement Society commissioned me to design a drinking fountain, to be erected on a site they had obtained from the City Fathers. You will learn, only too soon, of the dire consequences which attended this initial project of mine and which almost diverted me from the path of architecture. It required all my intestinal fortitude to carry on. This is the tragic story, never before confessed.

I attacked the problem with enthusiasm. There was to be a granite basin for horses, elliptical in shape and a shaft of limestone, provided with outlets and small catch basins, at the proper levels, for dogs and humans. The finished design proclaimed the qualities of durability, convenience and beauty, as formulated by Vitruvius. I was enchanted with its appearance. Came the great day of dedication and formal acceptance, by the City Fathers. Speeches by the Mayor, the Chairman of the Civic Society, my clients, and by me, the architect. The water plashed merrily in each of its respective channels: all was well. Then came disaster! a Teamster who had bet he would be the first to water his horses,

drove up on the dead run, checked his team but, alas, the pole of the heavy wagon kept right on and smote the limestone shaft from its foundation. I had placed it at the end of the minor axis, of the ellipse. Like Humpty Dumpty, all the Kings horses and all the Kings men, never put that damned fountain together again. Only the granite basin remains: I wanted to drown myself in it, at the time.

A few years later, I managed to regain the step upward, on the ladder that had been so unceremoniously knocked from under me. A chap named Herbert Olin and I entered the International Competition for the Peace Palace at the Hague and, mirabile dictu, achieved the only American award. With no intent of striking a prolonged note of seriousness, in this evening's gayety, Peace Palaces, to me, connote a somewhat ominous implication of futility. The one at the Hague served no useful purpose; Geneva was productive of no results. The next twelve to twenty-four months will determine whether this country, as the seat of the U.N. will remain as a beacon light for humanity, in the struggle for freedom, or whether it too, will suffer the fate of the other peace undertakings.

So let us return to the comparative security we are enjoying here to-night and forget these signs and portents, and look hopefully to the future. So I return to my narrative. The records show that I was admitted to League membership in 1914. It is fair to assume that I had been beating at its doors, trying to gain admittance, sometime during those years when I was engaged in climbing the ladder of fame, one rung at a time. It may have been the impact of the first Beaux-Arts Ball, the Venetian pageant which I had written and directed, that finally opened the sacred portals to me.

Once within, my instinct for digression was given an almost immediate opportunity. It was a case of the time, the place, and an actual necessity. France, England, and Germany were at war; already relief agencies had been set up in this country. Grosvenor Atterbury conceived the idea of a Mediaeval pageant, following his inauguration as President of the League, the proceeds to be given to the relief of the families of French artists, who had lost their lives in the war. With the experience of the Venetian pageant behind me, it was a simple matter to move from the Dark Ages phase of her history, into the Middle Ages of the 13th century, in France. Atterbury suggested a Festival of Fools at the Court of Raymond VII, Count of Toulouse, and gave me a wealth of material for the scenario. It was given in the adjacent Gould Riding Ring, on 57th Street, and with the combined help and genius of Jimmy Hewlett, for the stage setting, and of Bassett Jones, for the lighting, between us, we turned out quite a pageant. Every one, including the audience, was in the costume of the period. The Schola Cantorum and a group of seven harpists, provided the 13th century musical accompaniment. The grand finale was the triumphal entry of Joan of Arc into Reims, with Anna Hyatt as Joan, in an authentic suit of armor loaned by

the Metropolitan Museum. She was seated on a great white charger with her retinue about her, reproducing the Boutet de Monvel picture of the historical episode. I may say we had one hell of a time getting her astride that charger; a noble animal from the New York Fire Department. You may also note that we skipped a couple of centuries, in the interest of that finale.

Another of these French Relief productions was staged in the Ritz Ball Room in 1916, in the period of the 18th century as the title of the show, "Biscuit et Camaieux", suggests. The piece de resistance, on the program, was a pantomime entitled the "Judgment of Paris". Here I may say, parenthetically, that I encountered plenty of resistance in its production. Our dearly beloved Ken Murchison composed the music and led an orchestra of strings and wood winds. My poetic instinct demanded that the orchestra be concealed. The source of morning songs of birds and the fluting of shepherds' pipes, on the slopes of Mt. Ida, must not be apparent to the audience. Great hedges of clipped foliage enclosed the stage. "How do I conduct the orchestra if I cannot observe the action?" said Ken. "You will look thru a hole which I shall cut in the hedge", said I. "What about my face", said Ken, "I propose to paint it green," said I, "to reduce your visibility." "Like Hell", said Ken whose notions of poetry did not run to green paint on his face.

Nothing daunted by Ken's inhospitality to my idea, I conceived a poetical tour de force. White pigeons, no less, winging their way out of the blue to finally rest on Venus' out-stretched fingers, when Paris presented her with the golden apple. Alas and alack, the wretched birds fell out of their carefully designed harnesses, on their journey down the trolley wires attached to Venus' fingers and flew straight out into the audience. One of them woundup its mad flight against the gleaming shirt front of a startled old gentleman in the front row. Neither the shirt nor the old gentleman survived the shock. I still think it was a swell idea even if the poetical aspect of it was a trifle dimmed.

Lest you may infer from my recital that the League was primarily engaged in the production of pageants, I will tell you that this was only one manifestation of its leadership in aesthetic enterprise. The annual exhibition was the event of the year reflecting as it did, the respective achievements of its membership. The pageantry, on the other hand, was a digression, a prideful gesture to show the world what architects, painters, sculptors and landscape architects could do, in collaboration with each other. In this, the spirit of the League; the spirit of fellowship, was exemplified in the highest degree.

When I became President, in 1921, the League did me the honor of investing the inaugural ceremony, in a setting of pageantry. I could tell you of the Lincoln Memorial pageant in Washington when the Institute asked the League to glorify the ceremony of conferring of the medals of honor on Henry Bacon, the architect; on Daniel French, the sculptor of the

great seated figure of Lincoln, and on Jules Guerin, the mural painter. I speak of this since there is a small record of it, in the Grill Room, where my good friends have assembled some of my incursions, in the field of the arts.

But if I am to speak of this retrospective exhibition, on the walls, and its implication of League spirit and fellowship, I must embark on it at once since there is a limit to the extent I have already trespassed upon your patience.

These photographic enlargements were taken from catalogue illustrations of League exhibitions, during my administration. They have been selected by Mr. Price and Mr. Ferriss as representative of the range and quality of material submitted for exhibition, at that time. In the Grill Room are also some photographs of the exhibitions of 1925 and of 1927, held in the Grand Central Palace. It was the glamorous period, shall I say, of that renaissance which followed the first world war.

Now I shall probably be accused of rattling the dry bones of my decrepitude, and guilty of introducing a controversial note into an otherwise peaceful gathering, where only contentment reigns. But I should consider it a serious omission if I made no reference to the challenge this exhibition presents, to the accepted artistic standards of today. I doubt very much if you could assemble an exhibition of contemporaneous work, today, that would be as imaginative, as emotionally stimulating and, above all, as entertaining in its variety, as the one before you, in spite of its limited dimension. I am thinking, of course, in terms of architecture for the most part.

I grant you it would be interesting as illustrating the requirements of a changing world; one in which your clientele is essentially a democracy. To me the most sorrowful evidence of this change, is the apparent mistrust of beauty; as if it were some bogie out of the past, not suited to present needs and hence to be discarded. No place or necessity for it.

I derive much satisfaction from one exhibit here; a delightful little church by Hudnut, before he became Dean of the School of Architecture, at Harvard. Knowing his present attitude in respect to the past, I will quote from one of his critical essays which he concluded with this statement. "Style based on the study of the antique preserves, in spite of the assaults of common sense, an eternal youth. Each generation returns to it in one form or another. Beauty in architecture is thus permanently established."

To those of you who may have read E. B. White's essays, "One Man's Meat", will remember in one of them, a commentary on the wide divergence between the world of the ancients and that of today. One in which a poetic idealism obtained as opposed to the somewhat stark realism of the present. It explains, perhaps, my viewpoint. He speaks of a ceremony, in the springtime, when the young virgins of the com-

munity were assembled in some sacred grove. While there, the populace came and worshipped them, as symbols of fertility and the rebirth of nature. Now-a-days all we do is to set the clocks one hour ahead, and change the oil in the crank case.

We have been on quite a long journey together, since I began this speech - if you can call it that - and your patience has been most exemplary. I have not adhered too closely to the subject of League spirit and good fellowship, which really needs no argument to prove its existence. Not having chosen the topic, in the first place, I felt at liberty to wander along some paths of reminiscence, with you as my companions. If you had any doubts about the actuality of the spirit which animates the League, you had only to be here, last Saturday, and see a dozen or more members engaged in putting this show together.

From this closer acquaintance with me, you may have observed that I have been, and still am, an incorrigible digressor. There is enough evidence of this in the Grill Room. Not being afflicted with an excess of modesty, I think most of these digressions are pretty good. It is a limited exhibition as I have thrown away a lot of records, never dreaming the special honor of this evening might descend upon me.

I have no apologies to make for this scheme of existence of mine. It has not been productive of much money, if you insist on the popular estimate of success. On the other hand it has brought me much personal enjoyment; a few bye-lines to turn to when the going was a bit difficult, and best of all the acquaintance of delightful and sympathetic people, many of them members of the League. I point to this evening as being the most significant example of what I mean.

Jimmy Hewlett, whom I followed in the apostolic succession of Presidents, was another exponent of digression transcending any of my accomplishments. Between us, we put over more varieties of entertainment, under the aegis of the League, than I have time to recall to you.

It was a normal expression of this spirit we all recognize and I should like to see more of it; more interest in this kind of thing among the younger members, who may very well carry on the tradition. It needs patience and fortitude, in the words of the Little Fiore: or as we say here, when we want to get anything done: Patience and Bultitude.

Of course we all have to take life as we find it, and that is not always easy. But if we can get some of the tension out of it by the contemplation of beauty, in one form or another, as I have found helpful; perhaps in my recital, I can be said to have lighted a candle which may serve to guide you in some fruitful directions. And somewhere along the path, sooner or later, you may even discover that realities can also possess something of the magic of dreams.

February 6, 1947.

SKETCHES

BY

LLOYD GUY WALTER, JR.

1960 LLOYD WARREN FELLOWSHIP

47th Paris Prize in Architecture



San Gimignano
February 1961

L.S.W.



Assisi - S. Rufino
February 1961

L.S.W.



San Gimignano, Italia
February 1961

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